

1986

Franz Liszt's Settings of Three Petrarch Sonnets.

Brenda C. Ray

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Ray, Brenda C., "Franz Liszt's Settings of Three Petrarch Sonnets." (1986). *LSU Historical Dissertations and Theses*. 4322.
https://digitalcommons.lsu.edu/gradschool_disstheses/4322

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. For example:

- Manuscript pages may have indistinct print. In such cases, the best available copy has been filmed.
- Manuscripts may not always be complete. In such cases, a note will indicate that it is not possible to obtain missing pages.
- Copyrighted material may have been removed from the manuscript. In such cases, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or as a 17"x 23" black and white photographic print.

Most photographs reproduce acceptably on positive microfilm or microfiche but lack the clarity on xerographic copies made from the microfilm. For an additional charge, 35mm slides of 6"x 9" black and white photographic prints are available for any photographs or illustrations that cannot be reproduced satisfactorily by xerography.

8710586

Ray, Brenda C.

FRANZ LISZT'S SETTINGS OF THREE PETRARCH SONNETS

The Louisiana State University and Agricultural and Mechanical Col.

D.M.A. 1986

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ☒.

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy ☒
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages ☒
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages _____
15. Dissertation contains pages with print at a slant, filmed as received _____
16. Other _____

University
Microfilms
International

FRANZ LISZT'S SETTINGS OF THREE PETRARCH SONNETS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Brenda C. Ray

B.M., George Peabody College for Teachers, 1963

M.M., George Peabody College for Teachers, 1964

December 1986

ACKNOWLEDGMENTS

First of all, I thank Dr. Jack Guerry, my major professor, for his guidance throughout my doctoral studies. His demonstrated patience and encouragement during the writing of this monograph are representative of the support he has given me since I first applied for admission to the D.M.A. program. The assistance and amount of time he contributed in seeing this study through to completion were extensive. It is my very good fortune to have had the benefit of his wisdom and scholarly insight.

In addition, I thank Dr. Wallace McKenzie and Dr. Milton Hallman for their co-operation in reading the preliminary drafts of this monograph. Their comments reflected thorough examinations of the material, and their recommendations were very helpful. I also thank the two other members of my committee--Dr. Daniel Sher for his continued interest and support, and Professor Griffin Campbell for his willingness to fill a vacancy on my committee in the late stages of my program.

Appreciation is due Harvard University Press for granting me permission to reprint Robert Durling's translations of three Petrarch sonnets.

Finally, I thank two very special people. My love and gratitude go to my husband, Dennis, who understood and appreciated from the beginning my desire to pursue the D.M.A., and whose help and assistance have been invaluable to me. I thank my father, Clay Cox, with whom I share a love for music, for his many years of loving support and encouragement. I also thank him for the many times he took me to piano lessons and waited patiently outside for me to finish.

I dedicate this monograph to the memory of my late mother, Ethel Tabor Cox, who would have been proud of this accomplishment.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	ii
ILLUSTRATIONS	v
ABSTRACT	x
CHAPTER	
I. INTRODUCTION	1
II. THE PIANO TRANSCRIPTIONS OF FRANZ LISZT	7
III. FOUR SETTINGS OF PETRARCH SONNETS	28
Tenor Voice and Piano Versions (1838-39)	
Piano Transcriptions (1846)	
Piano Transcriptions (1858)	
Baritone Voice and Piano Versions (1861)	
IV. SUMMARY AND CONCLUSIONS, RECOMMENDATIONS	142
.	
APPENDIX	148
SELECTED BIBLIOGRAPHY	151
VITA	155

ILLUSTRATIONS

Musical Examples

1.	Wagner-Liszt, Overture to <u>Tannhauser</u> , mm. 428-39	14
2.	Wagner-Liszt, "O du mein holder Abendstern," mm. 11-20	16
3.	Mozart-Liszt, <u>Reminiscenses de Don Juan</u> , mm. 65-68	22
4a.	Schubert, "Gretchen am Spinnrade," mm. 20-29	24
4b.	Schubert-Liszt, "Gretchen am Spinnrade," mm. 20-29	25
5.	Liszt, "Pace non trovo," 104/I, mm. 5-27. . . .	34
6a.	Liszt, "Pace non trovo," 104/I, m. 33	36
6b.	Liszt, "Pace non trovo," 104/I, mm. 93-97 . . .	37
7a.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 60-61	38
7b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 10-19	38
8a.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 40-47	39
8b.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 13-17	40
9a.	Liszt, "Pace non trovo," 104/I, mm. 99-110 . .	42
9b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 69-78	43
10a.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 21-25	45
10b.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 54-61	46
10c.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 57-59	46
11.	Liszt, "Pace non trovo," 104/I, mm. 75-78 . . .	47
12a.	Liszt, "Pace non trovo," 104/I, m. 90	48

12b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 84-86	48
13a.	Liszt, "Pace non trovo," 104/I, mm. 102-10 . .	49
13b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 89-96	50
14.	Liszt, "Die drei Zigeuner," mm. 29-44	52
15a.	Liszt, "Pace non trovo," 104/I, mm. 21-27 . . .	53
15b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 33-50	55
16a.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 78-84	57
16b.	Liszt, "Pace non trovo," 104/I, mm. 69-78 . . .	58
17a.	Liszt, "Pace non trovo," 104/I, mm. 34-45 . . .	59
17b.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 34-40	61
18a.	Liszt, "Pace non trovo," 104/I, mm. 1-5	62
18b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 1-10	63
18c.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 1-13	64
19a.	Liszt, "Pace non trovo," 104/I, mm. 105-10 . .	66
19b.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 94-96	66
19c.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 74-77	67
20.	Liszt, "I vidi in terra angelici costumi," 123/II, mm. 7-8	71
21a.	Liszt, "Pace non trovo," 104/III, mm. 1-4 . . .	72
21b.	Liszt, "Pace non trovo," 104/II, mm. 1-8 . . .	73
22a.	Liszt, "Pace non trovo," 104/III, mm. 5-7 . . .	74
22b.	Liszt, "Pace non trovo," 104/II, mm. 13-21 . .	74
23a.	Liszt, "Benedetto sia'l giorno," 47/II, mm. 50-54	75
23b.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 52-58	76
24a.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 1-4	77
24b.	Liszt, "Benedetto sia'l giorno," 47/II, mm. 1-4	78
24c.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 1-5	79

25a.	Liszt, "Benedetto sia'l giorno," 47/II, mm. 7-16	80
25b.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 12-15	80
26a.	Liszt, "Pace non trovo," 104/III, mm. 7-11 . .	83
26b.	Liszt, "I vidi in terra angelici costumi, 123/III, mm. 15-19	84
26c.	Liszt, "I vidi in terra angelici costumi, 123/III, mm. 61-64	84
26d.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 69-72	85
27a.	Liszt, "Pace non trovo," 104/III, mm. 38-40 . .	86
27b.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 5-8	86
27c.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 40-44	87
28a.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 43-48	88
28b.	Liszt, "Pace non trovo," 104/III, mm. 61-63 . .	88
29a.	Liszt, "Pace non trovo," 104/III, mm. 34-35 . .	89
29b.	Liszt, "Pace non trovo," 104/III, mm. 51-53 . .	90
29c.	Liszt, "I vidi in terra angelici costumi," 123/III, m. 67	90
30a.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 5-11	91
30b.	Liszt, "Pace non trovo," 104/III, mm. 66-68 . .	91
31.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 9-11	92
32a.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 1-4	92
32b.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 80-84	93
32c.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 84-88	94
32d.	Liszt, "Pace non trovo," 104/III, mm. 28-31 . .	94
33.	Liszt, "Pace non trovo," 104/III, mm. 38-47 . .	96
34a.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 30-35	98
34b.	Liszt, "Benedetto sia'l giorno," 47/III, mm. 44-52	98
35a.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 34-39	100
35b.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 49-60	101

36.	Liszt, "I vidi in terra angelici costumi," 123/III, mm. 64-66	102
37.	Liszt, "Verlassen," mm. 6-19	107
38.	Liszt, "Pace non trovo," 104/IV, mm. 65-74 . .	108
39.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 8-12	109
40.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 8-13	110
41a.	Liszt, "Ich verlor die Kraft und das Leben," mm. 1-13	111
41b.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 64-65	112
41c.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 54-60	113
41d.	Liszt, "Pace non trovo," 104/IV, mm. 70-81 . .	114
41e.	Liszt, "Pace non trovo," 104/I, mm. 80-90 . .	115
42a.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 86-92	116
42b.	Liszt, "Pace non trovo," 104/IV, mm. 86-100 . .	117
43a.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 1-7	119
43b.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 1-8	120
44a.	Liszt, "Pace non trovo," 104/IV, mm. 1-13 . .	122
44b.	Liszt, "Pace non trovo," 104/III, mm. 1-7 . .	123
45.	Liszt, "Pace non trovo," 104/IV, mm. 14-24 . .	124
46a.	Liszt, "Benedetto sia'l giorno," 47/I, mm. 62-68	125
46b.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 41-47	125
46c.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 61-64	126
47a.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 13-20	127
47b.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 8-12	128
48a.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 65-75	129
48b.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 62-69	129

49.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 32-38	130
50a.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 28-30	131
50b.	Liszt, "I vidi in terra angelici costumi," 123/I, mm. 32-34	132
50c.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 69-82	133
50d.	Liszt, "Pace non trovo," 104/IV, mm. 86-110 . .	134
51a.	Liszt, "Pace non trovo," 104/IV, mm. 25-37 . .	136
51b.	Liszt, "Pace non trovo," 104/IV, mm. 56-74 . .	137
52.	Liszt, "I vidi in terra angelici costumi," 123/IV, mm. 57-64	138
53.	Liszt, "Benedetto sia'l giorno," 47/IV, mm. 59-78	139

Chart

Major Keyboard Characteristics, 1858 Transcriptions, Three Petrarch Sonnets	104
--	-----

ABSTRACT

Franz Liszt's transcriptions of his own works and the works of others represent a significant segment of his keyboard compositions. These transcriptions (and his numerous revisions of them) provide opportunities for studying the development of his compositional styles. For example, the four versions of three Petrarch sonnets reveal the manner in which he used his own basic musical material in two different areas of performance (that is, vocal and keyboard), and they illuminate the path he took that led to his late style.

The purpose of this study was to examine Liszt's four versions of the sonnets (the 1838-39 tenor songs, the 1846 keyboard transcriptions, the 1858 keyboard revisions, and the 1861 baritone songs) from a historical and stylistic standpoint, examining in particular the characteristics that indicate a change in style which, in turn, pointed to his late works of 1869-86.

Of the four sets, the 1858 piano transcriptions are particularly effective examples of their genre--the nineteenth-century character piece for piano. In them, Liszt's skillful and tasteful transference of extra-musical ideas to the keyboard can easily be grasped and appreciated. They have eclipsed the more virtuoso 1846 transcriptions

to such a degree that the latter are rarely performed. The "operatic" 1838-39 songs, with their expansive accompaniments, display characteristics that have prompted criticisms of Liszt's early songwriting technique. Just as the 1858 piano revisions represent a refinement and sophistication in style, so do the 1861 song rewrites reveal a certain control and restraint. Characteristics are to be noted in them that predict the changes in Liszt's style that were to occur during the last seventeen years of his life.

All four settings provide an interesting insight into the long compositional career of one of music's most fascinating personalities and most innovative composers. Each set is worthy of study and performance.

CHAPTER I

INTRODUCTION

The emphasis on virtuosity during the nineteenth century encouraged pianists to program showy transcriptions that demonstrated virtuoso and bravura techniques. Many of these works merely served as a timely means for displaying a particular pianist's technical command of the keyboard, and having served that purpose, faded into oblivion. Great showman that he was, Franz Liszt (1811-86) often included virtuoso transcriptions of his own original works and the works of others in his concerts; these transcriptions represent a significant segment of his keyboard compositions.

With the numerous contributions made to transcription literature by Liszt and other pianists of the period, the nineteenth century proved to be the Golden Era of the keyboard transcription. However, the genre's history begins with The Robertsbridge Codex of the fourteenth century, the earliest existing keyboard manuscript. Intabulations of motets and French chansons form the bulk of keyboard repertory from the fourteenth to the sixteenth centuries.¹ Even

¹ For a more detailed discussion of early intabulation sources, see Willi Apel, The History of Keyboard Music to 1700, trans. and rev. Hans Tischler (Bloomington: Indiana University Press, 1972), pp. 288-90.

after the emergence of an idiomatic harpsichord style in the late sixteenth century, composers continued to transcribe works. The Fitzwilliam Virginal Book (c. 1620) contains transcriptions by such composers as Giles Farnaby (c. 1565-1640) and Peter Philips (c. 1561-1628) of contemporary vocal compositions.² During the seventeenth and eighteenth centuries, much music was written which could be performed on different instruments (for example, sonatas for violin or flute or oboe, for harpsichord or organ), and this procedure was compatible with contemporary transcription practices.³ It is well documented that J. S. Bach (1685-1750) transcribed the works of others plus many of his own works for keyboard. In the late eighteenth and early nineteenth centuries, composers rushed to publish transcriptions of their own works. For example, Ludwig van Beethoven (1770-1827) published keyboard transcriptions of his Violin Concerto in D Major, Op. 61 (written in 1806; transcribed for piano and orchestra, without opus, in 1807) and the "Grosse Fugue," Op. 133, for string quartet (written in 1825; transcribed for piano duet as Op. 134 in 1826). This was necessary in order to counteract the practice of

² J. H. Fuller Maitland and W. Barclay Squire, eds., The Fitzwilliam Virginal Book, 2 vols. (Leipzig: Breitkopf and Härtel, 1899; reprint ed. New York: Dover Publications, Inc., 1963). Giles Farnaby's transcription of his "Ay me, poore Heart," (I:33-32) and Peter Philips' transcription of Caccini's "Amarilli" (I:329-31) and Lasso's "Le Rossignol" (I:346-50) are representative.

³ Marcel Grandjany, "In Defense of Transcriptions," Harp News (1963), pp. 2-3.

lesser-known composers who published transcriptions of works of the better-known composers without acknowledging the original sources (the practice proved lucrative for many lesser-known composers and their publishers).⁴

Improvements in the piano and the development of piano virtuosity in the early nineteenth century (c. 1830's) produced pianists who thrilled the new middle-class audiences with their awesome technical command of the instrument. Keyboard transcriptions of popular orchestral and operatic works were favorite concert pieces for leading piano virtuosos such as Friedrich Kalkbrenner (1785-1849), Ignaz Moscheles (1794-1870), Henri Herz (1803-85), Sigismund Thalberg (1812-71), Stephen Heller (1813-88), and Adolf Henselt (1814-89).⁵ It was this obsession with technical display that prompted Robert Schumann to make the following statement in the Neue Zeitschrift für Musik:

The public has lately begun to weary of virtuosos, and, as we have frequently remarked, we have too. The virtuosos themselves seem to feel this, if we may judge from a recently awakened fancy among them for emigrating to America; and many of their enemies secretly hope they will remain over there; for, taken all in all, modern virtuosity has benefited art very little.⁶

⁴ Watson Forbes, "Beethoven's Op. 14, No. 1," The Musical Times 86 (April 1945): 108.

⁵ Rey Longyear, Nineteenth-Century Romanticism in Music, History of Music Series (Englewood Cliffs, N. J.: Prentice Hall, 1969), p. 108.

⁶ Robert Alexander Schumann, On Music and Musicians, ed. Konrad Wolff and trans. Paul Rosenfeld (New York: McGraw-Hill Book Company, 1964), p. 81.

While much has been written about piano music of the nineteenth century, early nineteenth-century keyboard transcriptions have received only minimal attention in conjunction with discussions of those pianists who performed them. Rey Longyear notes that "the musical value of most of these works is virtually nil,"⁷ and Kathleen Dale mentions only the transcriptions of major composers.⁸ Recognizing certain composers' primary purpose in writing these transcriptions (that is, to highlight the performer's technical skills rather than to create works of musical substance), Alfred Einstein does point out, however, that through this "brilliant" literature the piano "conquered for its own domain all composition--opera, symphony, song."⁹

Most of the early nineteenth-century piano transcriptions merely transferred the musical material to the keyboard. It was left to Franz Liszt and a few contemporary pianists/composers to elevate the transcription to a work of art.¹⁰ Karl Tausig (1841-71), Hans von Bülow (1830-94), Karl Klindworth (1830-1916), and Ferruccio Busoni (1866-1924) were respected by music critics of the time for their

⁷ Longyear, Nineteenth-Century Romanticism, p. 109.

⁸ Kathleen Dale, Nineteenth-Century Piano Music (New York: Da Capo Press, 1972), p. 169.

⁹ Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton and Company, Inc., 1947), p. 199.

¹⁰ Joe Banowetz, "A Liszt Sonetto: Sonnet 47 of Petrarch," Clavier 27 (March 1978): 13.

contributions to transcription literature.¹¹ Liszt's and Busoni's transcriptions continue to be programmed today.¹²

Liszt wrote four versions of three Petrarch sonnets: the 1838-39 original vocal settings for tenor voice and piano, the 1846 piano transcriptions, the 1858 revised piano transcriptions, and the 1861 vocal settings for baritone voice and piano. The purpose of this study is to examine these works from a historical and stylistic standpoint.¹³ As a background, Chapter II includes a survey of the composer's general output of keyboard transcriptions for the purpose of identifying stylistic keyboard characteristics. Specific transcriptions are cited which illustrate the composer's overall conception of the transcription. Chapter III examines the four settings of the Petrarch

¹¹ Arthur Friedheim, Life and Liszt, The Recollections of a Concert Pianist (New York: Taplinger Publishing Company, Inc., 1961), pp. 160-83.

¹² For a description of Busoni's best known transcriptions (i.e., J.S. Bach's chorale preludes, preludes and fugues for organ, and Chaconne in D Minor for unaccompanied violin), see F. E. Kirby, A Short History of Keyboard Music (New York: Schirmer Books, 1966), pp. 438-39.

¹³ In this monograph, a combination of Arabic and Roman numerals is used to clarify which sonnet and which one of the versions is being referred to or discussed. For example, 47/I refers to sonnet 47 in its first version (the 1838-39 song for tenor voice and piano); 104/II refers to sonnet 104 in its second version (the 1846 piano transcription); 123/III refers to sonnet 123 in its third version (the 1858 revised piano transcription); and 47/IV refers to sonnet 47 in its fourth version (the 1861 song for baritone voice and piano).

sonnets for inherent stylistic characteristics that (1) illustrate the weaknesses which are often cited in Liszt's early songs, (2) illustrate the composer's mature keyboard style and his effectiveness in writing for the piano, and (3) illuminate the compositional path he took. In addition, the texts of the sonnets are examined as inspirational sources for Liszt's musical ideas. Chapter IV contains conclusions arrived at through this study and recommendations for further research.

Since the primary scope of this paper is historical and stylistic, there is a minimum of musical analysis (that is, melodic, harmonic, formal, etc.). Therefore, the reader may find it helpful to consult the complete scores for more thorough examinations of the works being discussed. Musical examples for this study are taken from Franz Liszt's Musikalische Werke¹⁴ and The Complete Works of Franz Liszt ("Für Klavier zu 2 Händen").¹⁵ Translations of the sonnets' texts are taken from Robert Durlings's Petrarch's Lyric Poems.¹⁶

¹⁴ Franz Liszt, Franz Liszt's Musikalische Werke, (Leipzig, New York: Breitkopf and Härtel, 1908-26; reprint ed., Farnborough, England: Gregg Press Limited, 1966-).

¹⁵ Franz Liszt, The Complete Works of Franz Liszt ("Für Klavier zu 2 Händen"), 12 vols., Emil von Sauer, ed. (Leipzig: C. F. Peters, 1917).

¹⁶ Robert Durling, Petrarch's Lyric Poems (Cambridge, Massachusetts and London, England: Harvard University Press, 1976).

CHAPTER II

THE PIANO TRANSCRIPTIONS OF FRANZ LISZT

Between 1839 and 1847, Liszt toured Europe, thrilling audiences with his phenomenal virtuosity, flamboyance, and sensitive interpretive skills. He had heard the astounding Italian violin virtuoso Niccolò Paganini (1782-1840) perform in Paris in 1831, and the resultant influence is one that is well documented.¹ In creating his own highly individualized style, Liszt sought to incorporate Paganini's memorable use of double and triple stops, fast chromatic scale passages, and widely-spaced arpeggiated figures.² His success in creating a similar virtuoso technique for the piano is to be seen in many works, such as his transcriptions of six of Paganini's Caprices (published in 1840).

The works of two other composers, however, were also to have a profound influence upon Liszt's compositional style. His introduction to the dramatic orchestral works of the young Hector Berlioz (1803-69) played a significant role in his stylistic development; and, of course, his acquaint-

¹ Arthur Friedheim, Life and Liszt, The Recollections of a Concert Pianist, (New York: Taplinger Publishing Company, Inc., 1961), p. 69.

² Franz Liszt, in La Mara, ed., Letters of Franz Liszt, vol. 1, trans. Constance Bache (New York: Haskell House Publishers Ltd., 1968), p. 9.

tance with the poetic music of Frederic Chopin (1810-49) is known to have influenced his own lyricism and poetic expressiveness.³ His success in combining showmanship and sensitivity prompted a contemporary to write:

Liszt exhibits in himself an absolute mastery over the entire realm of musical art, he is a predestined composer in the largest forms--in all! Out of his great diversity of gifts arises his virtuosity; Paganini never soared as high as Liszt, he stopped at virtuosity.⁴

Indeed, Liszt's concern with a balance of showmanship and emotion produced his own prophetic definition of the "virtuoso":

The virtuoso is not a mason who, chisel in hand, faithfully and conscientiously whittles stone after the design of an architect. He is not a passive tool reproducing feeling and thought and adding nothing of himself. . . . He is called upon to make emotion speak, and weep, and sing, and sigh--to bring it to life in his consciousness. . . . He breathes life into the lethargic body, infuses it with fire, enlivens it with the pulse of grace and charm. He changes the earthy form into a living being. . . .⁵

This definition has stood the test of time, exemplified as it is by twentieth-century virtuosos such as Jascha Heifetz (b. 1901) and Vladimir Horowitz (b. 1904).

Like many of his contemporaries, Liszt found the

³ Friedheim, Life and Liszt, p. 156.

⁴ Wilhelm von Lenz, The Great Piano Virtuosos of Our Time from Personal Acquaintance, trans. Madeleine R. Baker (New York: G. Schirmer, Inc., 1899; reprint ed., New York: Da Capo Press, 1973), p. 98.

⁵ Franz Liszt, quoted in Friedheim, Life and Liszt, p. 52.

popular nineteenth-century piano transcription to be ideal for demonstrating his artistic abilities and for giving audiences what they wanted. Although he composed transcriptions over the span of his creative career, most of them date from the virtuoso years (1839-47). In addition to his own original works, other sources for his transcriptions include orchestral, operatic, chamber, organ, and vocal works by both great and lesser-known composers. Transcriptions offered him unlimited opportunities for including pianistic "fireworks" and orchestral effects that had never before been heard to such an extent on the piano. These were to become trademarks of his keyboard style: fast repeated notes, brilliant solo cadenzas, echo effects, alternating-hand chordal tremolos, scintillating passage-work in the upper register, wide skips, swirling arpeggios (sometimes in octaves), rapid chromatic double thirds, trills, and every other imaginable chromatic figuration. Einstein notes, moreover, that Liszt was not only an innovator in piano technique, he was also original in his treatment of harmony and his use of thematic transformation.⁶ These qualities became more and more apparent as his career unfolded.

Liszt's skill in improvisation served him well in transcriptions. Commentaries from his contemporaries attest

⁶ Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton and Company, Inc., 1947), p. 209.

to his reputation for "adding to" the music:

. . . Liszt played most things best the first time because they gave him enough to do. The second time he always had to add something for his own satisfaction. [Ferdinand Hiller]⁷

. . . Having played some piece, [Liszt] will sometimes begin to add things of his own, and gradually under his hands will emerge not the same piece but an improvisation on it. [Alexander Borodin]⁸

Humphrey Searle has divided Liszt's piano transcriptions into two basic types. First, there are the partitions de piano (sometimes called "arrangements") in which Liszt is concerned with faithfully (that is, literally) transferring the material from the original medium to the keyboard. Among those included in the partitions category are (1) the orchestral transcriptions (Liszt himself called these partitions de piano or "piano scores"), (2) the numerous transcriptions of short operatic excerpts (such as the Wagner-Liszt arrangements), and (3) the transcriptions of the organ works of J. S. Bach. The second type is the operatic "paraphrase" in which he transforms the original work, using the old material as the basis for a freely composed re-creation or variation of the original. Complicating the matter, various other terms have been used synonymously within the "paraphrase" category--namely:

⁷ Ferdinand Hiller, quoted in Harold Schonberg, The Great Pianists from Mozart to the Present (New York: Simon and Schuster, 1963), p. 165.

⁸ Alexander Borodin, quoted in Schonberg, Great Pianists, p. 167.

"illustrations," "fantasias," "reminiscences," and sometimes simply "transcriptions."⁹ In addition to Searle's two categories, one writer identifies yet a third type of transcription--the song transcription. Noting the variance in Liszt's literal or free treatment of the original sources, he places these transcriptions midway between the partitions and the "paraphrases."¹⁰

In transcribing works written for other media, and thereby promoting music of various types, Liszt not only wrote transcriptions to demonstrate his transcendental technique, he used them to acquaint audiences with works which he felt were unduly neglected.¹¹ Furthermore, he saw transcriptions as a means for advancing and befriending young composers--a benevolence that he was to display throughout his lifetime.¹² Illustrative of this is his 1833

⁹ Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, vol. 11 (London: Macmillan Publishers Limited, 1980), s.v. "Franz Liszt," by Humphrey Searle: 39. Alan Walker claims that Liszt himself was the first to employ the titles "Paraphrases," "Transcriptions," and "Reminiscences." See his Franz Liszt, The Virtuoso Years (New York: Alfred A. Knopf, 1983), p. 167.

¹⁰ David Wilde, "Transcriptions for Piano," Franz Liszt, The Man and His Music, ed. Alan Walker (New York: Taplinger Publishing Company, 1970), p. 179.

¹¹ Kathleen Dale, Nineteenth-Century Piano Music (New York: Da Capo Press, 1972). The author notes that Liszt transcribed the then lesser-known works of such composers as J. S. Bach, Weber, and Rossini (p. 170).

¹² Liszt's initial promotion of Wagner is legendary; his transcriptions of excerpts from Wagner's operas were influential in the public's gradual acceptance of the young composer's works. Other composers who benefited from

transcription of the "March to the Scaffold" from Berlioz's Symphonie Fantastique, for which Liszt himself assumed publication costs, hoping that his name on the title page would enhance the sale of the work.¹³ Large orchestras were not then readily available, and this transcription was the first of many that he wrote and performed in his efforts to familiarize audiences with works otherwise inaccessible to them.

Partitions

In his partitions de piano or "piano scores" of orchestral works, Liszt was primarily concerned with reproducing the orchestral effects on the piano and not with creating new compositions per se. In recasting orchestral works for the piano, Liszt demonstrated his understanding of both the music itself and the varied instrumental timbres of the orchestra.¹⁴ Pianistic techniques that he employed to approximate orchestral effects on the piano include the use of different registers to provide variety of color and intensity (suggestive of various instruments) and the use of trills, tremolos, and repeated chords in different registers

Liszt's transcriptions (including Glinka, Gounod, Saint-Saëns, and Cui) are noted in Humphrey Searle's The Music of Liszt (London: Williams and Norton, 1954; reprint ed., New York: Dover Publications, Inc., 1966), p. 8.

¹³ Ibid.

¹⁴ Wilde, Franz Liszt, p. 175.

to simulate sustained string effects.

The piano scores of Beethoven's nine symphonies, begun in 1837 and published in 1865, eventually became some of Liszt's most popular transcriptions; others include Berlioz's "March of the Pilgrims" from Harold in Italy (1836) and Overture to King Lear (1836), Rossini's Overture to William Tell (1838), Weber's Overture to Oberon (1843), and Wagner's Overture to Tannhauser (1841)--Liszt's first transcription of a score by Wagner.¹⁵ The concluding twelve measures of the Overture to Tannhauser, as seen in Example 1 (pages 14-15), include typical devices Liszt used for translating orchestral effects into pianistic terms: thick chordal textures (measures 428-39), fast descending octave scales (measures 428-29; alternating hands, measure 430), arpeggios over full-chord tremolos (measures 431-34), and rapidly repeated chords alternating between the hands in their ascent of four octaves (measures 435-37). These devices plus the ff and fff dynamic indications reproduce the spirit of Wagner's grand finale.

¹⁵ For a complete listing of Liszt's orchestral transcriptions, see The New Grove, Sadie, ed., vol. 11: 68-69.

Ex. 1. Overture to Tannhauser, mm. 428-39: use of pianistic devices to approximate orchestral effects--thick chordal textures, octave scales, arpeggios, tremolos and changes of register in chords (all bracketed).

Molto vivace

Descending diatonic scale in octaves

Thick chordal textures

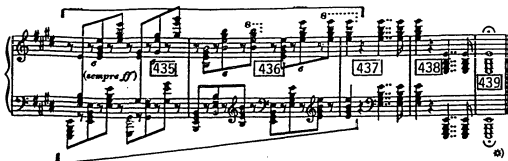
Descending scale in alternating octaves

Sweeping arpeggio

sf *ritardando*

frem.

Ex. 1 (cont.)



Full chords alternating between hands with changes of register

Similarly, other virtuoso and orchestral effects (trills, chromatic scales and octave passages, fast tempi, and swirling scales which accentuate the upper registers over chords that emphasize the low bass) permeate the entire transcription, making great demands on the performer's keyboard technique and stamina. It is music such as this that prompted Friedheim to write: "Liszt shone in every department of technique and probably never has been approached as a builder of 'orchestral' climaxes, overwhelming masses of sound and exciting effects."¹⁶

Closely akin in concept to Liszt's partitions de piano of orchestral works are his transcriptions of individual operatic excerpts, of which the Wagner-Liszt transcriptions are the most numerous.¹⁷ In these, Liszt

¹⁶ Friedheim, Life and Liszt, p. 160.

¹⁷ For a complete listing of Liszt's transcriptions of individual operatic excerpts by Wagner and other composers such as Meyerbeer and Verdi, see The New Grove, Sadie, ed., vol. 11: 66-68.

took few liberties with the original scores, seeking instead to transfer Wagner's vocal and orchestral writing to the piano. The results are very near to today's easily accessible piano/vocal score arrangements and are now, with few exceptions, of minimal value to concert performers. An example of this type of transcription can be found in the recitative preceding the aria, "O du mein holder Abendstern," of Tannhauser (see Example 2). Liszt scrupulously adheres to Wagner's score, including every note of the recitative and superimposing the text above the staff. He uses simple arpeggios and broken chords to approximate Wagner's accompaniment which was scored for harp.

Ex. 2. "O du mein holder Abendstern," mm. 11-20:
arpeggios, broken chords, and text (bracketed).

Rezitativ. *una corda*

cantando. Text indicated

Wie ich dich - ab - sung. Die - sen - run - ge - deckt die

11 12 13 14

arpeggio Broken chord

Lan - de, um - hüllt das Tal mit schwe - re - m - chern Ge -

15 16 17 18

der See der See

19 20

poco più mosso

Just as it will be seen that Liszt was a pioneer in the development of the operatic fantasy, so was he innovative in the practice of transcribing J. S. Bach's organ works for piano. The "rediscovery" of Bach, which was fostered by J. H. Forkel's biography of Bach in 1802 and the performance of the St. Matthew Passion (directed by Mendelssohn) in 1827, had already generated renewed interest in Bach's works.¹⁸ During 1842-50 Liszt transcribed six organ preludes and fugues, and his interest in these works influenced later Bach transcriptions.¹⁹ Since the works were originally conceived for the organ, Liszt merely sought to approximate on the piano the greater resonance of that instrument. The octave doublings, use of cadential broken chords, idiomatic re-arranging of the upper parts, and use of the damper pedal to approximate the sustained notes of the organ's pedal keyboard served Liszt's purposes well in his scrupulous adherence to the original scores.²⁰

Paraphrases

Nineteenth-century audiences enjoyed hearing well-known operatic melodies treated to virtuoso display; thus

¹⁸ Donald Grout, A History of Western Music, rev. ed. (New York: W. W. Norton and Company, Inc., 1973), p. 435.

¹⁹ Gerald W. Spink, "From Bach-Liszt to Bach-Busoni," Musical Opinion 89 (July 1966): 601. The author cites transcriptions of Bach's organ works by Carl Tausig and Ferruccio Busoni.

²⁰ Wilde, Franz Liszt, pp. 178-79.

most contemporary virtuosos added their own contributions to operatic transcription literature. Tausig, Klindworth, and von Bülow, for example, regularly featured operatic transcriptions in their concerts.²¹ Liszt was no exception. Over a period of some fifty years, he wrote paraphrases of operas by composers such as Mozart, Meyerbeer, Donizetti, Bellini, Wagner, and Verdi.²²

In the typical nineteenth-century paraphrase the emphasis was on highlighting themes from various arias, duets, ensembles, etc. of one particular operatic scene. Generally recognized as being uneven in quality, many of Liszt's paraphrases reflect his desire to satisfy audiences who asked nothing more than to be entertained; these are, therefore, basically flamboyant extravaganzas that reflect prevalent transcription practices. With primary emphasis on embellishment and elaboration of melodies, these paraphrases are often little more than a potpourri of recognizable tunes treated to ostentatious virtuoso display. Much of Liszt's success as a concert artist was due to these operatic paraphrases. For example, more than one account exists which attests to the tremendous popularity of Liszt's paraphrase of Meyerbeer's Robert le Diable (1841). Harold Schonberg, in The Great Pianists from Mozart to the Present,

²¹ Friedheim, Life and Liszt, p. 160.

²² For a complete listing of Liszt's operatic paraphrases, see The New Grove, Sadie, ed., vol. 11: 66-68.

includes a description of a concert at which Liszt and a violinist were to perform Beethoven's "Kreutzer" Sonata. The sonata was already in progress when the audience interrupted with cries of "Robert le Diable!," "Robert le Diable!" Calm was not restored until Liszt had played the paraphrase, after which the "Kreutzer" was at last performed.²³ Alan Walker, in Franz Liszt, The Virtuoso Years, relates another incident which occurred when Liszt was to perform Beethoven's "Emperor" Concerto with Berlioz conducting. The audience insisted that Liszt play Robert le Diable before he played the concerto, leaving Berlioz and the orchestra standing idly by and waiting!²⁴

On the other hand, nineteenth-century virtuosos who turned to opera for transcription sources were indebted to Liszt, for it was he who invented the popular operatic fantasy--a paraphrase in which the drama or character of the story itself is considered as important as the elaboration of the vocal melodies.²⁵ These large-scale works represent well-organized, effective writing that demonstrates Liszt's musical insight into the works he transcribed. The best of these dramatic fantasias are skillful synopses of the operas from which they are derived.

²³ Schonberg, Great Pianists, p. 169.

²⁴ Walker, The Virtuoso Years, p. 179.

²⁵ Dale, Nineteenth-Century Piano Music, p. 179.

In the opinion of one writer, the following fantasies are the best of all the Liszt operatic transcriptions: Mozart's Don Giovanni (1841), Bellini's Norma (1841) and Sonnambula (1839), and Donizetti's Lucia di Lammermoor (1835-36). The writer stresses that Liszt's impressive musical craftsmanship and his ability to capture the dramatic character of the stories themselves are primary reasons for the success of these particular fantasias.²⁶ However, Crockett is also careful to give due recognition to the musical quality and value of the original works on which the fantasias are based.²⁷ In agreement with her point regarding the quality of the original works, another writer contends: "If the basic material of a work is strong enough, it can survive performances by countless media."²⁸

The scope of this study prohibits discussion of each of the major fantasias, but the Reminiscences de Don Juan deserves particular mention. The fact that Liszt chose to transcribe an opera by Mozart is interesting in itself, since Mozart is the only operatic composer from an earlier era whose operas Liszt chose to transcribe.²⁹ Effective as

²⁶ Barbara Allen Crockett, "Liszt's Opera Transcriptions for Piano" (D.M.A. dissertation: University of Illinois, 1968), p. 27.

²⁷ Ibid., p. 29.

²⁸ Richard Tetley-Kardos, "Piano Transcriptions--Back for Good?," Clavier 25 (February 1986): 18.

²⁹ Wilde, Franz Liszt, p. 200. Liszt also left unfinished a fantasy on two themes from Mozart's Marriage of Figaro. He performed the unfinished fantasy in 1843; Busoni

it is in its original dramatic form, Mozart's Don Giovanni inspired Liszt to create a similarly dramatic concert piece for the piano. Searle acknowledges the frequently raised question of whether or not Liszt should have presumed to tamper with a masterpiece, finally endorsing the fantasy with the reservation that it should not be considered a substitute for the opera:

Personally I find the work a completely satisfying interpretation by one composer of the ideas of another; it, of course, cannot make the same effect as a hearing of Mozart's opera, but it is not intended to--it is Mozart-Liszt and not Mozart.³⁰

The Reminiscences de Don Juan is a tightly-knit composition in which Lisztian keyboard gymnastics abound--trills, diatonic and chromatic scales (in single notes, octaves, double thirds and sixths), use of the extreme registers of the piano, wide leaps, and brilliant cadenzas. These virtuoso elements are an integral, and not a superficial, part of the work since Liszt uses them to enhance rather than to obscure the underlying dramatic character of the piece. Less bombastic but equally effective pianistic writing is also to be seen in short transitions such as that illustrated in Example 3 (page 22) where Liszt interjects delicate sequences of descending chromatic fourths and fifths:

edited, completed, and published it in 1921. See Crockett, "Liszt's Opera Transcriptions," p. 88.

³⁰ Searle, Music of Liszt, p. 41.

- Ex. 3. Reminiscences de Don Juan, mm. 65-68:
effective pianistic writing as illustrated by
delicate sequences of descending chromatic
fourths and fifths.



Song Transcriptions

In addition to his orchestral and operatic transcriptions, Liszt transcribed numerous songs by composers such as Beethoven, Franz, Rossini, and Chopin.³¹ However, it was Schubert's songs that commanded most of his attention (he transcribed over fifty).³² Liszt's expressiveness and keyboard virtuosity in the transcriptions serve generally to enhance and intensify the mood and character of the original

³¹ For a complete listing of Liszt's song transcriptions, see The New Grove, Sadie, ed., vol. 11: 68-69. Among the Beethoven transcriptions are "Adelaide," Op. 46 (1839), and the song cycle An die ferne Geliebte, Op. 98 (1849); Franz transcriptions include numerous songs; Liszt named the transcriptions of twelve songs by Rossini Soirées musicales (1837); transcriptions of Six Polish Songs by Chopin were published in 1860.

³² Ibid. The first transcription was of "Die Rose" (1835). Subsequent transcriptions include songs such as "Erlkönig," "Gretchen am Spinnrade," "Ständchen," and "Der Wanderer." It is interesting to note that he transcribed the complete song cycle Schwanengesang (1838-39) and twelve of the twenty-four songs in the song cycle Winterreise (1839).

songs. Typical pianistic devices he uses for his elaborations include cadenzas, tremolos, trills, and different accompanying figurations for each successive verse.

While Searle notes that Liszt's preoccupation with virtuosity often borders on the superficial and thus may appear overdone at times (in the case of Schubert's songs in particular), he also claims that Liszt's song transcriptions most often remain true to the original composer's intent. He further indicates that, since Schubert's music was not well known or appreciated outside Vienna at the time, Liszt's transcriptions helped to popularize the Viennese composer's works in much the same way they had promoted the works of Berlioz and Wagner.³³

A comparison of Schubert's original "Gretchen am Spinnrade" with Liszt's 1838 transcription (see Example 4a, page 24, and Example 4b, page 25) shows Liszt's efforts to add pianistic intensity for the purpose of emphasizing the song's text:³⁴

Mein armer Kopf ist mir verrückt,
Mein armer Sinn ist mir zentückt.
Meine Ruh ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmermehr.

My poor head is distracted,
My poor mind is shattered.
My peace is gone, my heart is heavy,
I can never find peace, never regain.

In the transcription the melody is doubled in octaves, the middle sixteenth-note figuration is more complex and

³³ Searle, Music of Liszt, p. 37.

³⁴ Franz Schubert, 200 Songs for Voice and Piano, 3 vols., trans. and notes Gerard Mackworth-Young (New York: International Music Company, n.d.) 2: xix.

thickens the texture, chords are broken, and the word "agitato" is added to Schubert's crescendo indication. Here, too, as in the Wagner-Liszt transcription of "O du mein holder Abendstern" (see Example 2, page 16), Liszt superimposes the text above the staff to indicate the underlying mood or character of the work.

Ex. 4a. Schubert's "Gretchen am Spinnrade," mm. 20-29.

Allegro ma non troppo

First system (mm. 20-23):

Vocal: mir ver-gält. Mein ar-mer Kopf ist

Piano: [20] [21] [22] *cresc.* [23]

Second system (mm. 24-27):

Vocal: mir ver-rückt, mein ar-mer Sinn ist

Piano: [24] [25] [26] *cresc.* [27]

Third system (mm. 28-29):

Vocal: mir zer-stückt.

Piano: [28] [29] *decresc.*

Ex. 4b. Liszt's "Gretchen am Spinnrade," mm. 20-29:
melody in octaves, complex middle sixteenth-
note figuration, broken chords, and text
(all bracketed).

Non troppo Allegro

20 mir ver-gißt, 21 mein ar-mer Kopf 22 ist
24 ver-rückt, 25 mein ar-mer
27 Sinn ist mir ar-stückt, 29

Composers before Liszt made transcriptions of their own original works. In doing so, they not only counteracted transcriptions of these works by other composers, they also took advantage of opportunities to rework original ideas and to demonstrate new techniques in the development of their personal compositional styles.³⁵ Since Liszt was a

³⁵ Myron Schwager, "A Fresh Look at Beethoven's Arrangements," Music and Letters 54 (April 1973): 143-44.

pianist, and since he excelled in transcriptions, it logically follows that he would transcribe for the keyboard many of the works he originally wrote for other media. Aside from his three Petrarch sonnet transcriptions, which are discussed in detail in the following chapter of this study, Liszt also transcribed such works as his symphonic poems (piano duet and two pianos), his Dante Symphony (for two pianos, 1856-59), three original choral works as Numbers 2, 5, and 6 of the Harmonies poétiques et religieuses (piano solo, 1847-52), two versions of the Mephisto Waltz from its original orchestral setting (both for piano solo--1859-60, 1881), and his great organ work, the Prelude and Fugue on the letters BACH (1871).³⁶ His transcriptions of the three Liebesträume for voice (1850) are comparable to the Petrarch sonnet transcriptions in that they, too, are performed more often today in their piano versions than in their original vocal settings.³⁷

Liszt's practice of transcribing music from other media for the keyboard was beneficial both to him and to the composers whose music he transcribed and performed. His one hundred ninety-three piano transcriptions helped to promote his own career as a virtuoso; they achieved public recognition for his lesser-known earlier works as well as his new

³⁶ For a complete listing of Liszt's keyboard transcriptions of his own original works, see The New Grove, Sadie, ed., vol. 11: 68-70.

³⁷ F. E. Kirby, A Short History of Keyboard Music, (New York: Schirmer Books, 1966), p. 319.

works which were not yet fully appreciated; and they brought to the attention of the world of music many masterpieces which had not yet been acclaimed. The fact that only a few of his transcriptions are programmed with any regularity today in no way detracts from their initial impact and importance. Indeed, their value must be weighed, not in accordance with today's standards or demands, but in view of the era in which they were written. Even the most superficial ones had their moments--they, too, helped prove the capabilities of the modern piano and provided virtuoso standards towards which pianists will most likely continue to strive. Moreover, Liszt's development as a composer exerted a far-reaching influence upon later musical trends. This development along with the progressive experimentation in his later compositions can be observed in the transcriptions and revisions.

CHAPTER III

FOUR SETTINGS OF PETRARCH SONNETS

Liszt's settings of three Petrarch sonnets are representative of his practice of revising and transcribing his own original compositions. As a result of this practice, arranging his works in chronological order is often complicated by the fact that he did not always date the revisions. For example, it is known that he wrote at least four versions of three Petrarch sonnets. The original settings for tenor voice and piano were written in 1838-39;¹ however, before the songs were published in 1847, Liszt transcribed them for piano. These transcriptions were published in 1846, a year before the publication of the original songs. Moreover, subsequent revisions of the transcriptions resulted in their publication in 1858 as a part of the Années de Pèlerinage, Deuxième Année: Italie. Of the two sets of piano transcriptions, the 1858 versions are those which are performed today. In 1861, Liszt rewrote the songs--this time for baritone voice and piano--and these

¹ Most of today's sources (for example, Searle and Walker) indicate that the songs were written in 1838-39. However, it should be noted that recent research by Rena Charnin Mueller suggests that they could have been written as late as 1843. See "Book Reviews," Journal of the American Musicological Society 37/1 (Spring 1984): 190.

settings were published in 1883.² For this study, the vocal versions are identified by their dates of composition, and the piano transcriptions are identified by their publication dates.

Liszt wrote over seventy songs. That he wished to be considered a serious writer of songs is implied in his expressed concern regarding the publication of his Gesammelte Lieder (Collected Songs). In 1859 he wrote to critic Franz Brendel: "It is of great consequence to me not to delay any longer the publication of my 'Gesammelte Lieder.'"³ His awareness that the songs would probably be subjected to criticism is obvious in the following statement:

The songs can hold their ground in their present form (regardless of the criticism of our choking and quarrelling opponents which will infallibly follow!); and if a few singers could be found, not of the raw and superficial kind, who would boldly venture to sing songs by the notorious non-composer, Franz Liszt, they would probably find a public for them.⁴

Liszt's place as a composer of songs is superseded by Franz Schubert, Robert Schumann, Johannes Brahms, and Hugo Wolf. Einstein is critical of Liszt's songwriting efforts,

² Humphrey Searle, The Music of Liszt (London: Williams and Norton, 1954) p. 31.

³ Liszt, in La Mara, ed., Letters of Franz Liszt, vol. 1, trans. Constance Bache (New York: Haskell House Publishers Ltd., 1968), p. 413.

⁴ Ibid., p. 414.

calling him an "experimenter."⁵ Searle, on the other hand, is complimentary. Yet he credits the songs' value as "showing an unfamiliar side of Liszt's art," acknowledging that, in comparison to Liszt's other works, they have received only minimal attention.⁶

What are the shortcomings of Liszt's songwriting technique? Are the criticisms justified? The 1838-39 versions of the sonnets are among his earliest songs, and in them are to be found some of the problems that are cited by those who are critical of Liszt's early vocal style as well as qualities that are representative of some of his most expressive writing.

Tenor Voice and Piano Versions (1838-39)

Text Selection and Translations

Nineteenth-century composers recognized a close affinity among the arts, especially between music and literature. Lieder composers looked to favorite German poets for inspiration--Schubert to Goethe for fifty-nine poems, to Wilhelm Müller for Die schöne Müllerin (1823) and Winterreise (1827), and to Heinrich Heine for six songs in Schwanengesang (1828); Schumann to Heine for Dichterliebe (1840) and to Goethe, among others, for numerous songs.⁷

⁵ Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton and Company, Inc., 1947), p. 195.

⁶ Searle, Music of Liszt, p. 50.

⁷ For a survey of Schubert's and Schumann's Lieder, see Einstein's Romantic Era, pp. 95-100 and pp. 186-89.

Liszt, too, was inspired by German poets such as Goethe and Heine.⁸ Why, then, did he turn to an Italian poet for the texts of what Searle suggests may well be his earliest songs, the settings of the Petrarch sonnets?⁹ During 1838-39, Liszt and the Countess d'Agoult traveled in Italy where the composer's exposure to Italian literature, music (folklore and opera in particular), and scenery is thought to have inspired many of his works. The 1838-39 settings of the sonnets count among these compositions.¹⁰

Liszt chose the three poems from a collection by the great fourteenth-century Italian poet, Francesco Petrarch (1304-74). The collection, Canzoniere (Book of Songs), contains 366 lyric poems which were written and revised by the poet over the span of his adult life from 1330-71. These poems tell of Petrarch's love for a girl named Laura (whether real or imagined), whom he claimed to have first seen in 1327. For twenty-one years, until her death in 1348, Petrarch wrote of his love for her.¹¹

The story the love poems tell is not always one of

⁸ For a discussion of the Liszt songs, see The New Grove, Stanley Sadie, ed., vol. 11 (London: Macmillan Publishers Limited, 1980), s.v. "Franz Liszt: Opera and Secular Vocal Style," by Humphrey Searle: 40.

⁹ Searle, Music of Liszt, p. 31.

¹⁰ Claire Aebersold and Ralph Neiweem, "Liszt's Italian Years," Clavier 23 (March 1984): 23.

¹¹ Robert Durling, Petrarch's Lyric Poems (Cambridge, Massachusetts and London, England: Harvard University Press, 1976), pp. 4-7.

joy and happiness but often one of despair and sorrow. Much of the appeal of Petrarch's poetry, however, is thought to be the result of his original handling of the themes, or, as Durling suggests, "in the intensity with which [Petrarch] develops and explores them, in the rich, profoundly personal synthesis of divergent poetic tradition, in the idea of the collection itself."¹² Perhaps it was this intense expression of conflicting emotions that appealed to Liszt and suggested to him the possibilities of musical expression.

Translations of the three poems ("Pace non trovo," "Benedetto sia'l giorno," and "I vidi in terra angelici costumi") illustrate the great emotional appeal that is characteristic of Petrarch's poetry (see Appendix, pages 148-50). Petrarch's "Pace non trovo" ("Peace I do not find") dramatically juxtaposes contradictory emotions of love--feelings of frustration and hopelessness on the one hand, joy and exhilaration on the other. Immediate contrasts of opposites throughout the poem sustain a tension that is present even in the last stanza:

I feed on pain, weeping I laugh;
equally displeasing to me are death and life.
In this state am I, Lady, on account of you.

"Benedetto sia'l giorno" ("Blessed be the day") deals, too, with the torments of love--in this case, the painful experience of first love, a love that happened at first sight. In the lyrical "I vidi in terra angelici costumi" ("I saw on

¹² Ibid., p. 9.

earth angelic qualities"), thoughts of love suggest heavenly sentiment. The following examination of the 1838-39 songs proposes to show the influence of the texts upon Liszt's early vocal style and accompaniment techniques.

Vocal Stylistic Characteristics

Liszt's individuality and nonconformity to typical art-song style of the early nineteenth century may be seen in the 1838-39 versions of the sonnets. By this time he had already transcribed for the piano many of Schubert's Lieder. In fact, before the sonnets were actually published in 1847, he had finished the Schubert transcriptions altogether.¹³ Furthermore, he had met Robert Schumann in 1840, the year in which that composer wrote no less than a hundred and thirty-eight songs!¹⁴ Thus it would appear that, even with exposure to the songwriting techniques of both Schubert and Schumann (which provided ample opportunities for him to rethink his own 1838-39 songs), Liszt preferred not to model these works after the style of his fellow composers.

The influence of Italian opera is apparent in the sonnets. Such operatic style is particularly noticeable in regard to their form. For example, in "Pace non trovo" (104/I), Liszt chooses a recitative-aria format. In Example

¹³ Searle, Music of Liszt, p. 37.

¹⁴ Christopher Headington, "The Songs," Franz Liszt: The Man and his Music, ed. Alan Walker (New York: Taplinger Publishing Company, 1970), p. 221.

5, it can be seen how he uses declamatory vocal style in conjunction with some orchestral-like accompaniment and figuration. Also, frequent orchestral-like interludes are used to introduce and project the poem's themes of frustration and confusion. The oxymoronic phrases in the text of the opening stanza read:

Peace I do not find, and I have no wish to make war,
and I fear and hope, and burn and am of ice;
and I fly above the heavens and lie on the ground;
and I grasp nothing and embrace all the world.

Ex. 5. "Pace non trovo," IO4/I, mm. 5-27: declamatory opening section with orchestral-like accompaniment and interludes.

Lento. *Tempo ad lib. declamato*

Pa.ce non tro-vo, e non ho da far guerra,

viten. *più viten.*

e te - mo, e spe - ro, ed ar.do, e son un

agitato *viten.* *asprezza.* *più viten.*

Ex. 5 (cont.)

Allegro con strepito.

ghiac. cio: **12** **13** **14**
strep.

e vo. lo so, pra' l' cie. lo e giac. cio in ter. ra;
frem. **15** **16** **17** **18** **19** **20**
marc.

Più agitato.

e nul. la strin. - go,
21 **22** **23**

con slancio **24** **25** **26**
 e tut. to' l' mon. - do ab.

The musical score is written for voice and piano. It consists of four systems of music. The first system is marked 'Allegro con strepito.' and contains measures 12, 13, and 14. The second system contains measures 15 through 20. The third system is marked 'Più agitato.' and contains measures 21, 22, and 23. The fourth system contains measures 24, 25, and 26. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/4), and dynamic markings like 'strep.', 'frem.', 'marc.', 'con slancio', and 'ff'. The lyrics are in Italian and are placed below the vocal line.

Ex. 5 (cont.)



Examples 6a (below) and 6b (page 37) display recurrences of the "Peace I cannot find" melodic motive which serve to unify the work and help to sustain the dramatic mood of the poem.

Ex. 6a. "Pace non trovo," 104/1, m. 33: "Peace I cannot find" motive repeated before the aria--notes of motive circled.



Ex. 6b. "Pace non trovo," 104/1, mm. 93-97: "Peace I cannot find" motive repeated before the coda--motive (bracketed) with adjusted intervals (circled).

Lento
con somma passione
rubrato
In que-sto sta-to son, Don-na, per Voi, in que-sto sta-to,
[93] [94] [95]
colla parte
rit. assai
in que-sto sta-to son per Voi.
[96] [97]
Tempo I.

Einstein observes: "With Liszt, song lost its form . . . with him, form runs off into sentimental arioso."¹⁵ Both "Benedetto sia'l giorno" (47/I) and "I vidi in terra angelici costumi" (123/I) alternate between declamatory and arioso styles. Collaboration of the two styles complements both the lyric and dramatic content of Petrarch's poetry. The following examples illustrate this alternation.

¹⁵ Einstein, *Romantic Era*, p. 195. Headington disagrees with Einstein and states further, "It is easy to refute Einstein, of whose remarks the most charitable view is that he misread the music." See "The Songs," *Franz Liszt*, (p. 241).

In "Benedetto sia'l giorno" (47/I), Liszt's use of declamatory style allows him to emphasize the words "and the sighs and the desire" (see Example 7a).

Ex. 7a. "Benedetto sia'l giorno," 47/I, mm. 60-61:
declamatory emphasis of words.



On the other hand, arioso style (as shown in Example 7b) is particularly suitable for the wordy opening stanza of the poem:

Blessed be the day and the month and the year
and the season and the time and the hour and the
instant and the beautiful countryside and the place
where I was struck by two lovely eyes that have me
bound.

Ex. 7b. "Benedetto sia'l giorno," 47/I, mm. 10-19:
arioso style compatible with the text.

Lento, ma sempre un poco mosso

con anima

Example 7b shows measures 10, 11, and 12 of the piece. The tempo is marked *Lento, ma sempre un poco mosso*. The vocal line is marked *con anima* and features a melodic line with a fermata over the word "Be". The piano accompaniment is marked *sempre dolce* and features a steady, flowing accompaniment. The lyrics are "Be-ne-det-to sia'l giorno, e'l mese, e"

Ex. 7b (cont.)

lan - no, e la sta - gio - ne, c'è tempo, e lo - ra, c'è pun - to c'è bel pa - e - se c'è lo co - ro io fui

giun - to da due be - gliocchi che - le - ga - to m'han - no, da due be -

Measures 13, 14, 15, 16, 17, 18, 19 are indicated by boxes below the vocal line.

Example 8a contains an illustration from "I vidi in terra angelici costumi" (123/I) in which each of the words, "Love, wisdom, worth, piety, and sorrow," is emphasized.

Ex. 8a. "I vidi in terra angelici costumi," 123/I, mm. 40-47: declamatory emphasis of words.

Andante. poco forte, con esaltazione

A - mor! sen - no! va - lo -

Measures 40, 41, 42, 43 are indicated by boxes below the vocal line.

Ex. 8a (cont.)

Ex. 8a (cont.) shows a musical score for a piano and voice. The score is in G major and 3/4 time. The piano part features a continuous eighth-note accompaniment. The voice part has three measures labeled 44, 45, and 46. Measure 44 contains the lyrics "pie - ta -", measure 45 contains "te", and measure 46 contains "e". The piano part has a dynamic marking of *dim.* (diminuendo) starting in measure 45. Below the main score, there is a separate system for measures 47 and 48, both marked *poco a poco più mosso*. Measure 47 contains the lyrics "do - glia" and measure 48 contains "e".

Then again, in Example 8b it can be seen how arioso style complements the opening lines of "I vidi in terra angelici costumi" ("I saw on earth angelic qualities and heavenly beauties unique in the world").

Ex. 8b. "I vidi in terra angelici costumi," 123/I, mm. 13-17: suitability of arioso style to text.

Ex. 8b shows a musical score for a piano and voice. The score is in G major and 3/4 time. The tempo is marked *Andante* and the mood is *dolce*. The piano part features a continuous eighth-note accompaniment. The voice part has three measures labeled 13, 14, and 15. Measure 13 contains the lyrics "I vidi in ter -", measure 14 contains "ra an - ge - li - ci - co - stu - mi,", and measure 15 contains "e ce - le - sti bel". The piano part has a dynamic marking of *dim.* (diminuendo) starting in measure 14. The score ends with a *Crescendo legato* marking.

Ex. 8b (cont.)

Musical score for Ex. 8b (cont.). The score consists of two staves. The top staff is a vocal line in G major (one sharp) and 3/4 time. It features a melody with some triplets and slurs. The bottom staff is a piano accompaniment with a more active, rhythmic pattern. The lyrics are written below the vocal staff. Two specific measures are highlighted with boxes and numbers: measure 16 and measure 17.

lex - ze al - non do so - le; tai che di

[16] [17]

In projecting his interpretations of the three Petrarch sonnets, Liszt sometimes repeats words and/or lines of the texts. How many times, though, may a thought be repeated before it loses its effectiveness? In the 1838-39 songs, Liszt apparently feels justified in reserving such practice for those moments when he feels that the mood and meaning of the text are enhanced by repetitive emphasis. He particularly makes use of repetitions at important structural points. An illustration of this is to be seen in the coda of "Pace non trovo" (104/I) where he repeats the final line, "In this state am I, Lady, because of you," extending it over eight measures to evoke a feeling of resignation (see Example 9a, page 42).

Ex. 9a. "Pace non trovo," 104/I, mm. 99-110: effective repetition of text for emphasis at climax.

Lento

In que-sto sta-to son-per

99 100 101

Ossia Lau-

Voi O Lau-

6- 102 rallent. 103 104

ppp

emore. ra per

105 ra per Voi. 106 107 108 109 110

ppp

Another example of repetition for emphasis (shown in Example 9b) is found in "Benedetto sia'l giorno" (47/I). The text ("and my thoughts which are only of her, so that no other has part in them!") is interrupted and augmented to read: "and my thoughts which are only of her--which are only of her, yes, only of her--so that no other has part in them!" Liszt's ascending melody with its suspension (measure 74) and retardation (measure 76) heightens the intensity of the climax before relaxing in a descent that is embellished by appoggiaturas.

Ex. 9b. "Benedetto sia'l giorno," 47/I, mm. 69-78:
repetition for emphasis--repeated words
(bracketed), non-harmonic tones (circled).

Lento, ma sempre un poco mosso
con intimo sentimento *n.T.*

dolcissimo

cresc.

(suspension)

n.T.

cresc.

Ex. 9b (cont.)

The musical score for Ex. 9b (cont.) consists of two systems. The first system contains measures 75, 76, and 77. The vocal line is in G major (one sharp) and 4/4 time. Measure 75 has the lyrics "sol di lei,". Measure 76 has the lyrics "disal - tra non...". Measure 77 has the lyrics "v'ha par...". Above measure 76, there is a marking "(retardation)" with a fermata over the notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages. The second system contains measure 78, with the lyrics "te." above it. The piano part continues with similar arpeggiated textures.

Thus we see that Liszt's concern for content helped determine form. He chose the form on the basis of what he felt would best meet textual and musical requirements.

Further influence of Italian opera is to be seen throughout the tenor settings in Liszt's use of bel canto style with its emphasis upon beauty of sound and brilliance of performance. Characteristic of the melodies of the 1838-39 Petrarch songs is the composer's frequent use of non-harmonic tones (see Example 9b, page 43). Neighboring tones, appoggiaturas, passing tones, and suspensions decorate the melodies. Also illustrative of this is the very expressive music that was composed for the text that reads, "and blessed be the first sweet trouble I felt on being made

one with Love," from "Benedetto sia'l giorno" (47/I) which is to be seen Example 10a.

Ex. 10a. "Benedetto sia'l giorno," 47/I, mm. 21-25: expressive writing through use of non-harmonic tones--neighboring tones, accented passing tone, and suspension (circled); melodic turn (bracketed).

Lento, ma sempre un poco mosso (suspension)

mi han - no: e be - ne - det - to il pri - mo dol - ce af - fan - no ch'i eb - bia d'ea - cer con A - mor con - giun - to e'

Equally expressive is the setting of the words "and the heavens were so intent upon the harmony that no leaf on any branch was seen to move" from "I vidi in terra angelici costumi" (123/I), as shown in Example 10b (page 46).

Ex. 10b. "I vidi in terra angelici costumi," 123/I,
mm. 54-61: non-harmonic tones (circled),
melodic turn (bracketed).

Andante (retardation)

lento assai

Ed e-ra'l cie-to all'ar-mo-nia s'ia.

lento assai

pp *dolcissimo*

una corda

pp *ritenuto assai* *dolcissimo* P.T. P.T. P.T.

ten-to che non si ve-dea in ra-mo-mover fo-glia.

54 55 56 57 58 59 60 61

Example 10c contains measures 57-59 of "Benedetto sia'l giorno" (47/I), which reveal how Liszt musically depicts the word "tears" through the use of descending chromatic passing tones that diminish in volume as they fall.

Ex. 10c. "Benedetto sia'l giorno," 47/I, mm. 57-59:
descending chromatic passing tones depicting
tears.

Lento, ma sempre un poco mosso

smorz.

la - - - - - gri-me,

57 58 59

The vocal writing of both "Pace non trovo" (104//I) and "Benedetto sia'l giorno" (47/I), with their occasional very high single notes, is again more representative of Italian opera than nineteenth-century Lieder. In Example 9b (page 43), Liszt's use of high notes to emphasize key words in the text can be seen (measures 74-75), and Example 11 presents yet another illustration. In Example 9b, the high note emphasizes the word "sì" ("yes"); in Example 11, the word "amo" ("I love") is highlighted.

Ex. 11. "Pace non trovo," 104/I, mm. 75-78: use of high individual notes and alternatives.

The musical score for Example 11, "Pace non trovo," measures 75-78, is presented in two systems. The first system contains measures 75, 76, and 77. The second system contains measure 78. The tempo is marked "Lento". The key signature is one sharp (F#). The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. In measure 75, the vocal line has a high note on "amo" and the piano accompaniment has arpeggiated chords. In measure 76, the vocal line has a high note on "al-" and the piano accompaniment has arpeggiated chords, with the instruction "piu dolce" written below. In measure 77, the vocal line has a high note on "al-" and the piano accompaniment has arpeggiated chords. In measure 78, the vocal line has a high note on "trui:" and the piano accompaniment has arpeggiated chords. The measure numbers 75, 76, 77, and 78 are boxed in the score.

Examples 12a and 12b provide illustrations of Liszt's use of an ossia to afford the singer the options of more difficult passages in both "Pace non trovo" (104/I) and "Benedetto sia'l giorno" (47/I).

Ex. 12a. "Pace non trovo," 104/I, m. 90: ossia indicated.

Lento (poco accel.)

Ossia

e - gual-men- te mi - te mi -

e - gual-men- te mi spia, oemor- te vi - ta.

90

Ex. 12b. "Benedetto sia'l giorno," 47/I, mm. 84-86: ossia indicated.

Lento, ma sempre un poco mosso

Ossia.

lei, ch'è sol di

lei, lei, ch'è sol di lei,

84 85 86

dolce

Also, to provide the singer with more dramatic endings for the two songs, Liszt writes demanding options with high d-flats (see Examples 13a below and 13b, page 50).

Ex. 13a. "Pace non trovo," 104/I, mm. 102-10:
ending with ossia.

The musical score for "Pace non trovo" (Example 13a) is presented in two systems. The first system covers measures 102 to 104. The vocal line begins with "Voi" and "O Lau" and ends with "Lau". The piano accompaniment includes measures 102, 103, and 104, marked with dynamics *ppp* and *rit.*. The second system covers measures 105 to 110. The vocal line continues with "ra per Voi". The piano accompaniment includes measures 105, 106, 107, 108, 109, and 110, marked with dynamics *ppp* and *rit.*. The tempo is marked *Lento* and the key signature is G-flat major (three flats).

Ex. 13b. "Benedetto sia'l giorno," 47/I, mm. 89-96:
ending with ossia.

Lento, ma sempre un poco mosso. *Ossia.*

tel, di lei. ch'al tre non v'ha
il pensier mio, ch'è sol di lei. ch'al tro non v'ha

par. te. 89 90 91 92 93 94 95 96

sempre dolce piu. adagio

It is obvious that Liszt's personal interpretations of the poetry determined the style of the 1838-39 versions of the Petrarch sonnets. Then, too, considering the nationality of the poet, one might conclude that Liszt believed it to be appropriate that the songs should be "Italianate" and even operatic in style. It would also follow that the accompaniments would be conceived in the same idiom. Example 5 (page 34) has already been used to illustrate orchestral-like accompaniment found in "Pace non trovo" (104/I), the most dramatic of the three songs. Just as operatic vocal style is not typical of nineteenth-century *Lieder* practices, neither is such orchestrally-

conceived accompaniment. Likewise, while the accompaniments of "Benedetto sia'l giorno" (47/I) and "I vidi in terra angelici costumi"(123/I) are not so orchestrally conceived as that of "Pace non trovo" (104/I), they do include keyboard techniques that are outside the mainstream of nineteenth-century art song practices. The following discussion of the 1838-39 Petrarch song accompaniments indicates that negative evaluations of the works are in some instances justified, and that perhaps Liszt was sometimes overzealous and melodramatic in his efforts to enhance the text.

Piano Accompaniments (1838-39)

One writer has described Liszt's early piano accompaniments as being "bombastic" and "boorish."¹⁶ While such descriptions might themselves be considered exaggerations, Turner is not alone in criticizing Liszt's song accompaniments. Longyear, for example, refers to Liszt's "over-written piano accompaniments," claiming that "Die drei Zigeuner," written as late as 1860 and illustrated in Example 14 (page 52), "even sounds like a Hungarian Rhapsody with a vocal accompaniment."¹⁷

¹⁶ Ronald Turner, "A Comparison of Two Sets of Liszt-Hugo Songs," Journal of the American Liszt Society 5 (June 1979): 16.

¹⁷ Rey Longyear, Nineteenth-Century Romanticism in Music, History of Music Series (Englewood Cliffs, N. J.: Prentice Hall, 1969), p. 167.

Ex. 14. "Die drei Zigeuner," mm. 29-44: showing
"overwritten piano accompaniment" as
described by Longyear.

Allegro vivace quasi Presto.

Hält der ei - ne für sich aLein in den Hän - dendie

pp un poco marcato

Fie - del, spielt um - glüht vom A - - bend -

sempre p

schein - sich ein lu - sti - ges Lie - del.

Liszt himself was concerned in later years about the appropriateness of the piano accompaniments in his early songs. In 1853, he wrote to critic Louis Köhler:

Later on, when I bring out a couple more numbers, I must make a somewhat remodelled edition of these earlier songs. There must, in particular, be simplifications in the accompaniment.¹⁸

Searle suggests that the "romantic exuberance of Liszt's youth" is manifest in the 1838-39 Petrarch songs.¹⁹ Since the songs were written during the composer's early virtuoso period, it is not surprising that the accompaniments should reflect his dramatic keyboard style. In his attempts to write accompaniments that support his interpretations of the poems, he often includes compositional techniques and pianistic writing which serve to make the piano an equal partner with the voice. This equality is to be seen in Example 15a--with the singer given a high g-sharp, the composer may have felt justified in writing so bombastic an accompaniment.

Ex. 15a. "Pace non trovo," 104/I, mm. 21-27:
dramatic accompaniment supports exciting
vocal line--use of *ff*, tremolos, and
bravura octaves (bracketed).

Più agitato.

21 22 23 e sul la strin- -go,

Tremolo

¹⁸ Liszt, in La Mara, ed., Letters, p. 172.

¹⁹ Searle, Music of Liszt, p. 31.

Ex. 15a (cont.)

The musical score for Ex. 15a (cont.) is presented in three systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the instruction "con slancio" and includes the lyrics "e tut.to'l mon- do ab.". Measures 24, 25, and 26 are marked with box numbers. Measure 25 is labeled "Tremolo,". The piano accompaniment features a dense texture of chords and a section labeled "Bravura octaves" starting in measure 25. The second system continues the piano part, showing a continuation of the octave passage. The third system shows a vocal line with the lyric "brac- cio" and measure 27 marked with a box number.

Likewise, in Example 15b (pages 55-56) it can be seen how the text "Blessed be the many words that I have scattered calling the name of my Laura" inspired Liszt to write the biggest climax that is to be found in "Benedetto sia'l giorno" (47/III). The passage, which builds poco a poco agitato (beginning measure 44), uses wide spacing (measures 44-50), thick textures (measures 44-50), changes of register (measures 44-50), and a crescendo to fortissimo (measures 48-49). Chords that alternate between different registers (measures 44-48) suggest the word "scattered"--an effective use of word-painting. Such emotional pianistic writing may appear to be overdone, but it may be argued that Liszt planned this climax in order to make the word-painting

Ex. 15b (cont.)

The musical score for Ex. 15b (cont.) consists of two systems. The first system shows measures 43 to 47. The vocal line (treble clef) has lyrics: "tan - te, chio chia - man - do il no - me di Lau -". Measure numbers 43, 44, 45, 46, and 47 are boxed. The piano accompaniment (grand staff) includes markings for *crac.*, *poco a poco agitato*, and *cresc.*. The second system shows measures 48 to 50. The vocal line has lyrics: "ra, di mia Lau - ra ho spar - te,". Measure numbers 48, 49, and 50 are boxed. The piano accompaniment includes a *vibrato* marking. The score is written in G major and 2/4 time.

In addition to serving the functions of harmonic and rhythmic support for the vocal line, the accompaniments sometime assume melodic qualities that also demonstrate the equal role Liszt assigns to the piano. For instance, in Example 16a (page 57) it can be seen how the piano and voice engage in an imitative duet in measures 79-82 of "Benedetto sia'l giorno" (47/I) before they are combined to double a melodic climax.

Ex. 16a. "Benedetto sia'l giorno," 47/I, mm. 78-84:
imitative duet between voice and piano--
melodies (bracketed), doubling of melody
between two parts (circled).

Lento, ma sempre un poco mosso

te. 78 79 E 80 be - ne -

più appassionato
(sempre legato)

det - to. 81 il pen - sier mio, 82 ch'è 83 sol di

Ossia.
lei, lei, lei, 84

Measures 70-78 of "Pace non trovo" (104/I) illustrate a similar passage (see Example 16b). The accompaniment (which features a prominent melodic line that is doubled in octaves with filled-in chordal textures) assumes the lead in this duet (measures 70-76), and the two parts combine to double the melody at the end of the phrase (measures 76-78).

Ex. 16b. "Pace non trovo," 104/I, mm. 69-78:
duet between voice and piano--piano
and vocal melodies (bracketed), doubling of
melody between two parts (circled).

The musical score is for the piece "Pace non trovo" (104/I), measures 69-78. It is in G major and 4/4 time, marked "Lento". The score consists of two systems, each with a voice part (soprano) and a piano accompaniment (piano).
 System 1 (measures 69-71):
 - Measure 69: Voice part has the lyrics "ai - ta -". The piano part has a prominent melodic line in the right hand, which is circled.
 - Measure 70: Voice part has the lyrics "ed po in". The piano part continues the circled melodic line.
 - Measure 71: Voice part has the lyrics "ed po in". The piano part continues the circled melodic line.
 System 2 (measures 72-74):
 - Measure 72: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 - Measure 73: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 - Measure 74: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 System 3 (measures 75-78):
 - Measure 75: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 - Measure 76: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 - Measure 77: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 - Measure 78: Voice part has the lyrics "dio me - tes - so,". The piano part continues the circled melodic line.
 The piano part includes markings for "vibrato" and "raddolcente".

Ex. 16b. (cont.)

ed a - mo ed a. - - - - - mo al.

75 76 77

rit. *più dolor*

trui: 78

Yet another indication of equality between the vocal line and the accompaniment is to be observed in the use of piano interludes. For instance, in "Pace non trovo" (104/I), the beautiful aria theme is given first to the piano (see Example 17a); consequently, the eventual vocal entry (measure 45) is somewhat anticlimactic.

Ex. 17a. "Pace non trovo," 104/I, mm. 34-45:
piano introduces aria theme (mm. 37-44).

Lento

34 35 36 37

dim. assai *rit.* *cantabile* *quasi f sempre appassionato*

Ex. 17a. (cont.)

The musical score consists of three systems of piano and vocal staves. The first system contains measures 38, 39, and 40. The second system contains measures 41 and 42, with the word "smorz." appearing below measure 42. The third system contains measures 43, 44, and 45. Above measure 45, the instruction "espressivo accentuato assai" is written. Below measure 45, the lyrics "Tal m'ha in prig -" are written. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

A lengthy piano interlude (marked dolcissimo and pianissimo) which emphasizes the high registers of the keyboard provides an appropriate "heavenly" transition between the second and third stanzas of "I vidi in terra angelici costumi" (123/I) as can be seen in Example 17b (page 61).

Ex. 17b. "I vidi in terra angelici costumi," 123/I,
mm. 34-40: piano interlude appropriate to
sentiment of text--high registers of the
keyboard emphasized.

Andante un poco ritenuto il tempo

mi. 34 35 36

pp dolcissimo

37 38 39

40 A.

As can be seen in the following examples, the expansive piano introductions of the three songs are indications of the importance Liszt places on the accompaniments in providing appropriate settings for the texts. The bold Agitato assai exuberance of the opening of "Pace non trovo" (104/I) prepares the initial declamatory vocal entry of the

recitative (see Example 18a). Moreover, the sequence of diminished- and dominant-seventh chords and the resultant tonal ambiguity seem to suggest the contradictory, illusive character of the song's text.

Ex. 18a. "Pace non trovo," 104/I, mm. 1-5: dramatic piano introduction with its sequence of diminished- and dominant-seventh chords suggests the illusive character of the poem's text.

Agitato assai.

Singetissimo.
Tenor.

Klavier.

precipitato

Lento.

5

Likewise, the introduction of "Benedetto sia'l giorno" (47/I) with its frequent modulations is perhaps suggestive of the torments of young love. The effective uses of silence (created by rests) and augmented-sixth and diminished-seventh chords prolong the final resolution in the tonic key of A-flat major, while expressive double chromatic

passing tones and appoggiaturas enhance the melodic line
(see Example 18b).

Ex. 18b. "Benedetto sia'l giorno," 47/I, mm. 1-10:
piano introduction with expressive features
and harmonic progression (all circled or
bracketed).

Lento, ma sempre un poco mosso.

Singetimme.
Tenor.

Klavier.

armonioso

dolce

dolce espressivo

ritard.

sempre dolce

1 2 3 4 5 6 7 8 9 10

A^b: Gr 6 I 6⁴ vi 7/V I 6⁴

In the dolce misterioso opening of "I vidi in terra
angelici costumi" (123/I), eleven measures elapse before the
composer establishes the tonic key of A-flat major (see
Example 18c, pages 64-65). An expressive appoggiatura
"sigh" with its brief resolution supplies an appropriately
"mysterious" climax before the arioso section begins. The

triplet figuration and chromatic unrest which undulate throughout the introduction suggest the sensuous theme of Petrarch's poem.

Ex. 18c. "I vidi in terra angelici costumi," 123/I, mm. 1-13: piano introduction with expressive features (all circled or bracketed).

Andante.

Singetimme.
Tenor.

Klavier.

Triplet Figuration.

dolce misterioso

appassionato

Ab: *vii^o 7/V*

VII

4

5

6

A.M.T.

cresc.

(retardation)

Chromatic melodic and bass lines

7

8

9

appassionato

(suspension)

P.T.

(suspension)

dolce

- ANG.

[Ab: Gr 6 I 6₄]

Pedal point

Ex. 18c (cont.)

The musical score for Ex. 18c (cont.) is written for piano and violin. The piano part consists of measures 10, 11, and 12. Measure 10 is marked 'p.T.' and 'cresc.'. Measure 11 is marked '(retardation)' and 'app.'. Measure 12 is marked 'sempre dolce pascido'. The violin part consists of measures 13 and 14. Measure 13 is marked 'dolce' and 'I violin'. The piano part includes harmonic markings: A^b: VI⁷, #vi^o7, V⁹, V⁷, and I.

Like the introductions, the piano postludes of the 1838-39 songs also contain noteworthy melodic and harmonic elements which complement the poems' texts and demonstrate the importance Liszt assigns to the piano. The concluding three measures of "Pace non trovo" (104/I) contain a cadential harmonic progression that was to become, with some variants, a hallmark of Liszt's style: a major mediant chord before the final tonic chord (see Example 19a, page 66).

Ex. 19a. "Pace non trovo," 104/I, mm. 105-110:
final harmonic cadence using I-III-I
chord progression (bracketed).

Musical score for Example 19a, measures 105-110. The score is in 3/4 time and G major. It features a vocal line (Voi.) and a piano accompaniment. Measures 105-110 show a final harmonic cadence. The piano part has a bracketed chord progression of I-III-I in the right hand, with the III chord being a major triad. The vocal line has a melodic appoggiatura in measure 105, marked with a circled 'p' and 'emoz.'. The piano part has a 'ppp' dynamic marking in measure 106.

Example 19b illustrates the final cadence of "Benedetto sia'l giorno" (47/I). The identical melodic appoggiatura "sigh" which is used at the end of the introduction of "I vidi in terra angelici costumi" (123/I), as shown in Example 18c (page 64), may be seen. Liszt's use of the major mediant chord in a cadential harmonic progression may also be observed.

Ex. 19b. "Benedetto sia'l giorno," 47/I, mm. 94-96:
final cadence includes melodic appoggiatura
"sigh" (circled) and use of the major mediant
chord (harmonic progression bracketed).

Musical score for Example 19b, measures 94-96. The score is in 3/4 time and G major. It features a piano accompaniment. Measures 94-96 show a final cadence. The piano part has a bracketed chord progression of I-III-I in the right hand, with the III chord being a major triad. The melodic appoggiatura "sigh" is circled in measure 95, marked with a circled 'p' and 'piu adagio App'. The piano part has a 'pp' dynamic marking in measure 95.

The postlude of "I vidi in terra angelici costumi" (123/I) is the most interesting of the postludes in regard to harmony and the use of non-harmonic melodic embellishments (see Example 19c). The ascending melodic line with its appoggiaturas, first, over the alternation of dominant-seventh chords (which function as augmented-sixth chords) and tonic chords over a pedal a-flat (g-sharp enharmonic with a-flat) and finally, over repeated tonic chords, provides an ending that implies final acceptance and resignation.

Ex. 19c. "I vidi in terra angelici costumi," 123/I, mm. 74-77: postlude suggestive of final acceptance and resignation--non-harmonic tones (circled).

Andante

The musical score for Example 19c shows measures 74 through 77. The tempo is marked 'Andante'. The piano part (bottom staff) features a pedal point on A-flat. The vocal line (top staff) includes several non-harmonic tones circled. The score includes markings: 'sempre dolce' at measure 74, 'piu ritenuto' at measure 75, 'perdendosi' at measure 76, and 'E.T.' at measure 77. Dynamics include 'pp.' and 'app.' (appoggiatura).

The limitations of this paper preclude formal harmonic analysis of each of the 1838-39 Petrarch songs. However, there are certain obvious harmonic characteristics common to all three songs. Abrupt modulations, harmonic progressions based on root movement by thirds, sequences of diminished-seventh chords, and the frequent use of augmented

triads are to be found. All of these are characteristic of Liszt's style during this period.²⁰

In assessing the piano accompaniments of the original Petrarch songs, then, it would appear that many of the negative observations regarding them stem from Liszt's application of his already advanced keyboard technique to his early vocal style. The application of these techniques occasionally results in expansive accompaniments that, in Liszt's attempt to equate the piano with the vocal parts, overwhelm the latter to a degree that is not often observed in nineteenth-century art songs. In short, Liszt the pianist at times supersedes Liszt the accompanist.

It will be seen in the following discussion of the two sets of piano transcriptions that the keyboard style, which is already apparent in the 1838-39 songs, eventually leads to the effective 1858 piano concert pieces that successfully convey the mood of their literary sources without the aid of texts.

Piano Transcriptions

The 1858 transcriptions of the Petrarch sonnets are well known today as effective concert pieces, but it is likely that few pianists realize that Liszt had written two

²⁰ Sadie, ed., The New Grove, vol. 11, s.v. "Franz Liszt: Style and Structure" by Searle: 35.

earlier versions of the sonnets. In addition to being song transcriptions, these works are representative of the nineteenth-century character piece for piano, a type of work based on the premise that feelings and moods can be expressed without the added use of a text.²¹ While Liszt does preface each of the transcriptions with a quotation of the poem that served as its inspiration, his purpose in doing so appears simply to be that of acquainting the performer with the general overall mood of the composition.²² Indeed, the listener need not be familiar with the poetry in order to appreciate the expressiveness and beauty of the music.

As a part of the Années de Pèlerinage, Deuxième Année: Italie which Liszt published in 1858, the revised transcriptions of three Petrarch sonnets reflect the composer's mature keyboard style. One writer states that the three volumes of the Années de Pèlerinage represent the composer's "most consistently well-written piano compositions,"²³ and that they, along with the Sonata in B Minor (1854) and the Transcendental Etudes (final version, 1852),

²¹ Willi Apel, Harvard Dictionary of Music, 2nd ed., rev. and enl. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972), pp. 147-48.

²² Louis Kentner, "Solo Piano Music (1827-61)," Walker, ed., Franz Liszt, p. 123.

²³ John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Company, Inc., 1965; reprint ed., New York: Dover Publications, Inc., 1972), p. 240.

are "proof enough of Liszt's talent [as a composer of piano music]."24

Although the 1858 versions are revisions of an earlier set of transcriptions which Liszt published in 1846, today's references pay little attention to the early versions (usually noting only their dates of publication); it is the 1858 transcriptions that have found a niche in pianists' repertoires. Since the 1858 revisions represent the composer's mature style, this monograph is primarily concerned with the examination of the later transcriptions. However, for purposes of comparison, several examples which illustrate the more obvious differences between the two versions are included.

It is interesting that Liszt published the 1846 transcriptions a year before the original songs were published in 1847. Realizing the composer's awareness of public sentiment towards his songwriting efforts (see page 29), one might conclude that Liszt hoped the transcriptions would promote an interest in the songs that would be comparable to the interest and appreciation generated by his transcriptions of songs by other composers such as Schubert.

In the 1846 transcriptions, Liszt transposed the first two sonnets from their original key of A-flat major (47/II is transposed to D-flat major, and 104/II is trans-

²⁴ Ibid., p. 247.

posed to E major), and the new keys are retained in the 1858 revisions. In both sets, Sonnet 123 is in the key of the original song (A-flat major). In the later versions, he also reversed the order of the first two sonnets, placing 47/III before 104/III.

A Comparison of the 1846 and 1858 Transcriptions

As can be observed in the following examples, obvious differences exist between the two sets in the introductions of "Pace non trovo" (104/II and 104/III) and "Benedetto sia'l giorno" (47/II and 47/III). By comparison, the introductions of "I vidi in terra angelici costumi" (123/II and 123/III) contain only one major difference--a cadenza-like chromatic figuration in measure 8 of 123/II that covers several registers of the keyboard and ends with a trill, interrupting the dolce misterioso mood which had been previously established (Example 20).

Ex. 20. "I vidi in terra angelici costumi," 123/II, mm. 7-8: a capriccio chromatic figuration ending with trill.



In "Pace non trovo" (104/III), Liszt retains the Agitato assai opening of the 1838-39 song (104/I--see

Example 18a, page 62), thereby demonstrating a preference for a dramatic beginning (illustrated in Example 21a).

Ex. 21a. "Pace non trovo," 104/III, mm. 1-4:
introductory material identical (except
for key) to introductory material of 104/I.



In 104/II, Liszt uses completely different introductory material (see Example 21b, page 73). The Andante con moto tempo indication and a change of meter (from 4/4 to 9/8) transform the character of the opening section from that of 104/I. It may also be seen in Example 21b how the fast chromatic harmonies of 104/I (compare Example 18a, page 62) are augmented to become long pedal points over which chains of first-inversion triads ascend and descend. Such augmentation results in an extended introduction, which is twelve measures in length in 104/II as compared to the four-measure introduction of 104/III (see Example 21a, above).

Ex. 21b. "Pace non trovo," 104/II, mm. I-8: character and mood of introduction transformed by Andante con moto indication and change of meter--augmentation employing long pedal points and chains of first-inversion chords (all bracketed).

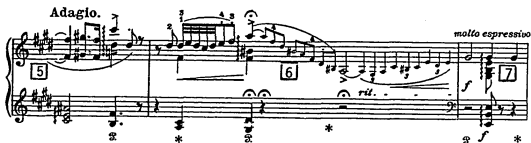
(First-inversion triads)

Introduzione.
Andante con moto.

(Pedal point) *Con 6/8 ad libitum*

Similar abbreviations and changes are to be observed in those sections that correspond to the recitative in the original song. The thirty-two measures of 104/I are reduced to two dramatic measures in 104/III (see Example 22a, page 74). However, in 104/II (Example 22b, page 74), the composer again changes the meter (this time to 12/8) and replaces the declamatory recitative with a nine-measure transition (marked dolcissimo armonioso) which leads to the beautiful aria theme.

Ex. 22a. "Pace non trovo," 104/III, mm. 5-7:
abbreviation of recitative.



Ex. 22b. "Pace non trovo," 104/II, mm. 13-21:
changes of meter and character transform
declamatory effect of the original recitative.

Andante con moto

It is noteworthy, then, that after having made extensive revisions for the introduction and recitative of the 1846 version of "Pace non trovo" (104/II), Liszt finally returned in the 1858 transcription to his original concept of the 1838-39 song. It is clearly a change from excess to comparative restraint; in fact, a comparison of the two sets of transcriptions reveals the more conservative and refined

approach in the later versions.

Another direction towards refinement and sophistication in style is easily seen in a comparison of the two versions of "Benedetto sia'l giorno" (47/II and 47/III). Measures 50-54 of 47/II illustrate Liszt's emphasis on virtuosic passage work with decorative right-hand scale and arpeggio patterns that rise and fall over a left-hand thumb melody. A lengthy cadenza-like passage of chromatic thirds in both hands and a chain of major-minor and diminished-seventh chords end the passage (see Example 23a).

Ex. 23a. "Benedetto sia'l giorno," 47/II, mm. 50-54: decorative virtuosic writing--scale and arpeggio figurations, cadenza-like passage, and thumb melody (all bracketed).

Andantino

(Arpeggiated figuration)

(Thumb melody)

(Hexatonic scale)

(Hexatonic scale)

(Hexatonic scale)

(Hexatonic scale)

(Cadenza-like figuration)

50 51 52 53 54

Ex. 23a (cont.)



On the other hand, the comparable section in 47/III (Example 23b) places primary emphasis on the melody, stating it with simple blocked chordal accompaniment, and with imitative melodic fragments in a high register of the keyboard. The section ends with a shorter, more conservative cadenza than that of 47/II.

Ex. 23b. "Benedetto sia'l giorno," 47/III, mm. 52-58: clear emphasis on melody--melodic imitations (circled) and changes of register, cadenza-like passage (bracketed).

Sempre mosso, con intimo sentimento *Quasi in tempo*

pp (Melodic imitation) *pp*

52 53 54

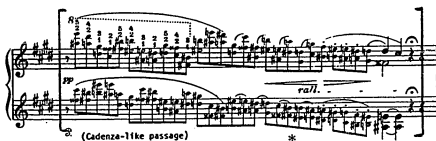
recitando *ritenuto ad libitum*

55 56 57 58

accelerando *cresc.*

2

Ex. 23b (cont.)



The introductions of the keyboard versions of "Benedetto sia'l giorno" (47/II and 47/III) provide yet another interesting comparison. In both works, rhythmic emphasis is made of melodic changes which occur off the beat. As is illustrated in Example 24a, an off-beat melodic emphasis (melodic changes on the last notes of right-hand triplet figures) can also be seen in the introduction of the original song (47/I).

Ex. 24a. "Benedetto sia'l giorno," 47/I, mm. 1-4: melodic changes on last notes of triplet figures (circled).

Lento, ma sempre un poco mosso.

Singstimme.
Tenor.

armonioso

Klavier.

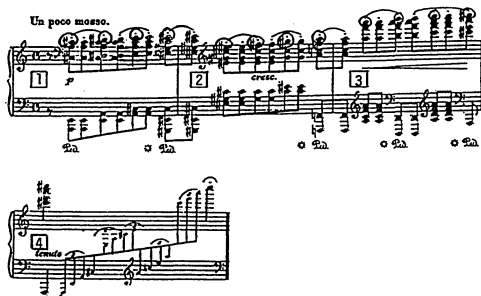
1 dolce 2 3

4

The musical score for Ex. 24a shows the introduction of "Benedetto sia'l giorno" for Singstimme (Tenor) and Klavier. The tempo is marked "Lento, ma sempre un poco mosso." The Singstimme part is a simple melody. The Klavier part features triplet figures in the right hand, with the last notes circled to highlight melodic changes. The score is divided into four measures, numbered 1 through 4. Measure 1 is marked "dolce". The Klavier part is labeled "armonioso".

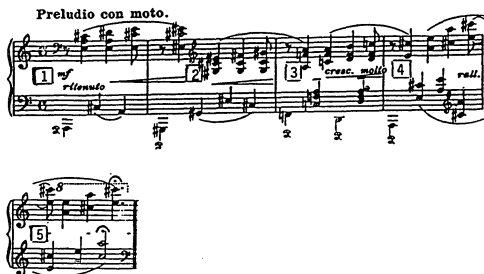
In 47/II, melodic changes occur as anticipations. Thick chordal harmonies and bass octaves use the extreme registers of the keyboard and are combined with a cresc. (measure 2) to provide the thrust to the climax of the phrase (measure 4). The result is a dramatic, expansive introduction (see Example 24b).

Ex. 24b. "Benedetto sia'l giorno," 47/II, mm. 1-4: melodic anticipations (circled) provide melodic changes off the beat--thick chordal harmonies, bass octaves, and cresc. add dramatic intensity.



In Example 24c (page 79), it can be seen how the composer uses syncopation in 47/III to produce melodic changes which occur off the beat. The dramatic mood of the passage is largely dependent upon dynamics indications (which include mf [measure 1] and cresc. molto [measure 3]) and slowing tempo indications (marked ritenuto [measure 1] and rall. [measure 4]), rather than upon thick chordal textures and the use of extreme registers as observed in 47/III.

Ex. 24c. "Benedetto sia'l giorno," 47/III, mm. 1-5: syncopation places emphasis on melodic changes which occur off the beat--dynamics and tempo indications add intensity.



Liszt continues to use syncopation in 47/III for the two-measure extension on an ascending A-major chord which ends the introduction (see Example 24c above, measures 4-5). The corresponding extensions in both 47/I and 47/II consist of an ascending arpeggio (see Example 24a, page 77, measure 4, and Example 24b, page 78, measure 4). Indeed, syncopation becomes an important unifying characteristic throughout 47/III, and it may be perceived as Liszt's attempt to write a rubato effect into the score.

What may be considered a carryover, linking the 1846 transcription of "Benedetto sia'l giorno" (47/II) with Liszt's earlier song transcriptions (of Schubert's songs, for example--see page 25), is illustrated in measures 10-16

(see Example 25a). While the composer does not go so far as to superimpose the text in this instance, he does indicate the vocal melodic line on a third stave above the piano part. In 47/III (Example 25b) it can be seen how Liszt omits the extra stave but includes the instructions il canto espressivo e un poco marcato and l'accompagnamento sempre dolce.

Ex. 25a. "Benedetto sia'l giorno," 47/II, mm. 7-16: vocal melodic line superimposed over piano part.

Un poco mosso

ritard.

Andantino.

il canto sempre espressivo

dolce

quasi arpeggiando

una corda

Ex. 25b. "Benedetto sia'l giorno," 47/III, mm. 12-15: use of performance instructions replaces superimposed vocal melodic line.

Sempre mosso, con intimo sentimento.

il canto

una corda

l'accompagnamento sempre dolce

Ex. 25b (cont.)



In addition to the major differences between the two sets of transcriptions, there are other, less obvious changes in the 1858 revisions that appear to represent Liszt's effort to control and refine the youthful exuberance which is so evident in the 1846 versions.²⁵ Although many of the characteristics that were later to be identified with his mature keyboard writing can be seen in the early set, the following examination of the revisions he made in 1858 reveals a more refined and less flamboyant treatment of what are basically the same qualities observed in the 1846 transcriptions.

²⁵ For example: (1) simplified accompaniments in cadenza-like passages (see m. 40 in 104/III and m. 55 in 104/II, m. 44 in 104/III and m. 59 in 104/II, and m. 52 in 104/III and m. 67 in 104/II); (2) silences in the accompaniment (created by rests) that highlight the melodic line (see mm. 11-24 in 123/III and mm. 11-24 in 123/II, and mm. 30-36 in 123/III and mm. 31-37 in 123/II); and (3) an octave melody recast as a left-hand thumb melody (see mm. 78-83 in 47/III and mm. 74-79 in 47/II).

Stylistic Keyboard Characteristics observed
in the 1858 Transcriptions

A nineteenth-century emphasis on personal expression generated individual "styles" that made the music of particular composers easily identifiable. For example, Liszt's mature keyboard style reflects his phenomenal technique and his understanding of the expressive capabilities of the piano. Among numerous characteristics listed by Kirby that have come to be identified with Liszt's mature keyboard writing are:²⁶

- (1) elaborate cadenza-like passages that feature difficult chromatic figurations
- (2) frequent changes of register
- (3) the use of extreme registers
- (4) the use of full chords and octave passages (with the melody often doubled at the octave) in all ranges of the keyboard
- (5) melodies in the middle range of the keyboard (sometimes becoming left hand thumb melodies)

Examination of mature works by Liszt, such as the Sonata in B Minor and the Transcendental Etudes, reveals additional idiomatic characteristics which include:

- (6) the crossing of hands
- (7) arpeggiated accompaniment figurations
- (8) trills (sometimes double trills, either played by one hand or both)
- (9) melodic quarter-note triplet groupings
- (10) broken chords and broken intervals
- (11) scale passages
- (12) frequent use of inverted triads, often in cadenza-like figurations

²⁶ F. E. Kirby, A Short History of Keyboard Music (New York: Schirmer Books, 1966), p. 303.

As can be observed in the following examples, the twelve characteristics exist in the 1858 transcriptions.

Broken chords and broken intervals are used frequently in the three compositions. They appear to serve two purposes: (1) the use of broken chordal harmonies to support melodic lines, and (2) the use of broken intervals to suggest a trait which was popular with nineteenth-century pianists--that of breaking the interval so that the bass note sounds before the melody.²⁷

Liszt often uses broken-chord accompaniment to accentuate melodic lines. Spreading the chords in this manner enhances the musical expressiveness of the melodic line more effectively than would be possible if the chords were performed unbroken. Example 26a illustrates the broken chords that are used to accompany the initial statement of the aria theme in "Pace non trovo" (104/III).

Ex. 26a. "Pace non trovo." 104/III, mm. 7-11:
melodic line with broken-chord accompaniment.

Adagio.

²⁷ David Wilde, "Transcriptions for Piano," Walker, ed., Franz Liszt, p. 196.

Similarly, in Examples 26b and 26c it can be seen how the composer uses broken chords to accompany two occurrences of the lovely arioso theme of "I vidi in terra angelici costumi" (123/III).

Ex. 26b. "I vidi in terra angelici costumi," 123/III, mm. 15-19: broken chordal harmonies accompany melodic line.

Sempre lento.
cantando

15 16 17 18 19

dolcissimo

FP

2 *

Ex. 26c. "I vidi in terra angelici costumi," 123/III, mm. 61-64: broken chords accentuate melodic line.

dolcissimo armonioso

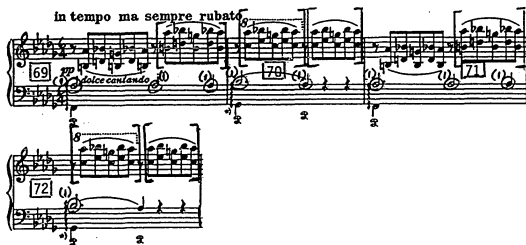
61 62 63 64

ritenuto

2 *

In Example 26d (from "Benedetto sia'l giorno," 47/III), other characteristics from the list on page 82 can be seen. The broken tenths in the left hand result in the playing of the low bass notes before the beat. This is reflective of the "left before right" or "bass before melody" effect, creating a kind of notated rubato. In addition, further characteristics such as frequent changes of register in the treble, wide spacing between the hands, and a left-hand thumb melody in the tenor register are easily observed.

Ex. 26d. "Benedetto sia'l giorno," 47/III, mm. 69-72: characteristics used in combination--broken tenths in left hand result in low notes being played before the beat; left hand thumb melody (circled) and changes of register (bracketed).



Syncopation between the accompaniment and the melody in the same composition also suggests the "left before right" effect (see Example 24c, page 79).

Liszt makes frequent use of extreme registers throughout the transcriptions, and this practice often

results in wide spacing between the hands. Examples 27a and 27b provide two such illustrations where wide spacing occurs in 104/III and 123/III as a result of the use of extreme registers.

Ex. 27a. "Pace non trovo," 104/III, mm. 38-40:
use of extreme registers results in wide
spacing between the hands.

Adagio

38 *molto appassionato* *ff*

39 *poco rall.* *p*

40 *poco rall.* *p*

Ex. 27b. "I vidi in terra angelici costumi," 123/III,
mm. 5-8: extreme registers and wide spacing.

Lento placido

5 *cresc.*

6 *rinf.* *p*

7 *p*

8 *p*

In 123/III, Liszt places the melody and the broken chordal accompaniment in high registers; this suggests a delicate "ethereal" mood and sentiment which are appropriate to the work's textual inspiration (see Example 27c).

Ex. 27c. "I vidi in terra angelici costumi," 123/III, m. 40-44: high registers suggest mood and sentiment of text.

The musical score for Example 27c consists of two systems of staves. The first system contains measures 40, 41, and 42. Measure 40 is marked with a box containing the number 40 and the text 'una corda' above it. Measure 41 is marked with a box containing the number 41 and the dynamic marking 'ppp' below it. Measure 42 is marked with a box containing the number 42. The second system contains measures 43 and 44. Measure 43 is marked with a box containing the number 43, and measure 44 is marked with a box containing the number 44. The score includes various musical notations such as notes, rests, and dynamic markings.

In Example 26d (page 85) it has been shown that some characteristics appear in combination with others, as well as singularly. "I vidi in terra angelici costumi" (123/III) also contains a passage in which frequent changes of register, a melody in the middle range of the keyboard, and broken intervals and chords are to be found (see Example 28a, page 88).

Ex. 28a. "I vidi in terra angelici costumi," 123/III, mm. 43-48: characteristics utilized in combination--broken intervals and chords, changes of register, and thumb melody in middle range of keyboard.

Più lento.

43 44 45 46 47 48

ppp molto ritenuto
il canto espressivo ed accenato

perdendo

Four characteristics are used in combination within a brief span of three measures in "Pace non trovo" (104/III). Example 28b illustrates the presence of a melody doubled at the octave, an octave scale, arpeggiated accompaniment figurations, and a cadenza-like passage with first-inversion triads.

Ex. 28b. "Pace non trovo," 104/III, mm. 61-63: characteristics used in combination--melody doubled at the octave, octave scale, arpeggiated accompaniment figuration, and cadenza-like passage (all bracketed).

(Agitato molto espr.)

(Octave scale)

61 62 63

cresc. rit.

(Arpeggiated figuration)

Ex. 28b (cont.)

(Cadenza-like passage with first-inversion triads)

The musical score for Ex. 28b (cont.) is written for piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system starts at measure 63, indicated by a bracketed number. The music features a complex, rapid passage of first-inversion triads. Above the staff, there are numerous fingerings and articulations, including slurs and accents. The word "dimin." is written below the staff, indicating a diminuendo. The passage ends with a "perdendo" marking and an asterisk. The second system continues the passage, marked "rallent." and "3/4".

As noted above, virtuoso writing is less in evidence in the 1858 transcriptions than in those of 1846. However, cadenza-like passages are to be found in all three sonnets. One such passage in 104/III has already been illustrated above in Example 28b. Two additional cadenza-like figurations, which are present in 104/III, are to be seen in Examples 29a and 29b (page 90).

Ex. 29a. "Pace non trovo," 104/III, mm. 34-35: chromatic cadenza-like pattern (bracketed).

(cantabile con passione, senza slentare)

The musical score for Ex. 29a is written for piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system starts at measure 34, indicated by a bracketed number. The music features a chromatic cadenza-like pattern, which is bracketed. The word "accel." is written below the staff, indicating an acceleration. The passage ends with a "rinfors." marking and an asterisk. The second system continues the passage, marked "rinfors." and an asterisk.

Ex. 29b. "Pace non trovo," 104/III, mm. 51-53:
measured cadenza-like figuration
(bracketed).

(cantabile con passione, senza slentare)

51 poco rall. 52 dimin. 53 rallentando

Example 23b (pages 76-77, measure 58) contains the only cadenza-like passage which occurs in the 1858 version of "Benedetto sia'l giorno" (47/III); also, there is only one such passage in 123/III (see Example 29c).

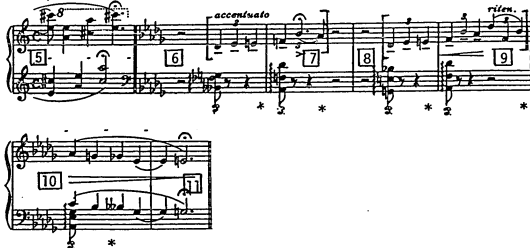
Ex. 29c. "I vidi in terra angelici costumi," 123/III,
m. 67: use of chromatic cadenza-like pattern.

67 ppp dolcemente quasi niente rallent.

As the following examples illustrate, Liszt uses melodic quarter-note triplets in all three works. He often uses the figure to present a declamatory melodic idea (see Examples 30a and 30b).

Ex. 30a. "Benedetto sia'l giorno," 47/III, mm. 5-11: melodic augmentation through the use of quarter-note triplets (bracketed).

Preludio con moto.

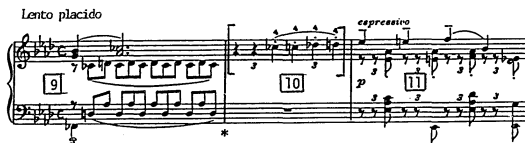


Ex. 30b. "Pace non trovo," 104/III, mm. 66-68: quarter-note triplet melodic idea (circled).



Quarter-note triplets also serve as transitions to the beginnings of phrases, as is shown in Examples 22a (page 74, measure 6) and 31 (page 92).

Ex. 31. "I vidi in terra angelici costumi," 123/III,
mm. 9-11: quarter-note triplets (bracketed)
introduce melodic idea.



Another pianistic technique that is common to all three compositions is that of hand-crossing. The slow tempi of the works prevent this characteristic from appearing daring and bravura. Rather, as the following illustrations from 123/III demonstrate, the effect is that of providing an expressive gesture which enhances the visual effectiveness of the performance (see Examples 32a and 32b, page 93).

Ex. 32a. "I vidi in terra angelici costumi," 123/III,
mm. 1-4: crossing of hands (circled) used as
an expressive gesture.

Lento placido.

Ex. 32b. "I vidi in terra angelici costumi," 123/III, mm. 80-84: hand-crossings (circled) enhance the visual effectiveness of the performance; broken chords also aid the expressive quality of the melodic line.

Ex. 32b. Musical score for measures 80-84. The score is in G major, 3/4 time. Measures 80-84 are marked with measure numbers in boxes. Above measure 80, the tempo is "Sempre lento (cantando)" and "ritenuito". The dynamic is "pp". The score shows hand-crossings circled and broken chords. The tempo "a piacere" is written above measure 81. The dynamic "ppp" is written above measure 84. The score ends with an asterisk.

In measures 84-88 of "Benedetto sia'l giorno" (47/III), broken chords and hand-crossings are again used in combination (see Example 32c, page 94). In this passage, the hand-crossings not only provide obvious visual effects, but they also facilitate the playing of the melodic line. Although the melodic tones of the hand-crossings continue in the same register as that of the broken chords which precede them (measures 85, 86, and 87) and could, therefore, be played with the right hand, crossing with the left hand results in a smoother transition and continuation of the melodic line. Similarly, crossing with the left hand in measure 88 provides a more natural manner for achieving the indicated accent on *g*-flat.

Ex. 32c. "Benedetto sia'l giorno," 47/III, mm. 84-88:
hand-crossings (circled) and broken chords
used in combination.

(in tempo ma sempre rubato)

In Example 32d it can be seen how Liszt provides an Ossia più facile for the crossing of hands required in measures 29-31 of "Pace non trovo" (104/III).

Ex. 32d. "Pace non trovo," 104/III, mm. 28-31:
hand-crossings used in conjunction
with arpeggiated accompaniment pattern--
less difficult ossia indicated.

(cantabile con passione, senza slentare) Ossia più facile

Ex. 32d (cont.)



As noted previously, the 1858 revisions represent a general refinement of the 1846 transcriptions. However, the biggest climax of "Pace non trovo" (104/III) provides a noticeable exception with its retention and further augmentation of the virtuoso effects used in the corresponding passage of 104/II. In both versions, Liszt makes use of the expressive capabilities of the piano to express the sentiments of the original poem and the 1838-39 song. The overall dramatic character of 104/III, which begins with the Agitato assai introduction (see Example 21a, page 72), reaches an exciting climax in measures 38-47. The following characteristics can be seen within the span of these ten measures (see Example 33, pages 96-97).

1. the doubling of the melody at the octave (measures 38-39, 41-43, and 46-47)
2. the use of extreme registers (measures 38-40 and 42-44)
3. a swirling arpeggiated cadenza-like figuration (measure 40)
4. arpeggiated accompaniment patterns (measures 41 and 45)
5. arpeggiated accompaniment doubled to produce thick textures (measures 38-39, 42-44, and 46-47)
6. repeated melodic octaves (measure 42)
7. ascending melodic thirds with changes of register (measure 44)

8. a chromatic scale in thirds (measure 44)
 9. the only example of a double trill in the 1858 transcriptions (measure 44)

Ex. 33. "Pace non trovo," 104/III, mm. 38-47:
 typical characteristics (all indicated
 by numbers which refer to the list above).

The musical score for "Pace non trovo" (104/III, mm. 38-47) is presented in a single system. The key signature is G major (one sharp), and the time signature is 3/4. The score is for piano (piano) and includes various technical markings and fingerings. Measure 38 is marked "molto appassionato". Measure 39 has a box around it. Measure 40 has a box around it and is marked "poco rall.". Measure 41 is marked "dimin.". Measure 42 has a box around it. Measure 43 has a box around it and is marked "non legato". Measure 44 has a box around it and is marked "cresc. e rinf.". Measure 45 is marked "cresc. e rinf.". Measure 46 is marked "riten.". Measure 47 is marked "riten.". The score includes various fingerings (1-5) and articulations (accents, slurs, trills).

Ex. 33 (cont.)



Moreover, as if the double trill (measure 44) does not present enough challenge, Liszt includes a more difficult ossia.

In addition to the technical demands, the passage presents the following interpretive challenges to the pianist: (1) dynamics reach ff (measures 38, 44, and 46), and (2) performance instructions include molto appassionato (measure 38), poco rall. and dimin. (measures 40-41), non legato for the descending chromatic scale in thirds (measure 44), cresc. e rinfz. and riten. (measure 44), stringendo and vibrato (measure 46), and poco rall. (measure 47). In fact, the abundance of performance instructions is typical of the entire composition. The pianist is required to make sudden and frequent changes of dynamics and shifts in mood that reflect the inspiration of the original source.

In contrast, the prevailing mood of "Benedetto sia'l giorno" (47/III) is one of expressive lyricism. There are comparatively few climactic "passionate" passages, but when they do occur, they are the result of crescendos and rinforzandos rather than virtuoso writing (see Example 34a, page 98).

Ex. 34a. "Benedetto sia'l giorno," 47/III, mm. 30-35: dramatic passage includes the instructions tre corde and rinfz. ed appassionato assai.

Sempre mosso, con intimo sentimento

In another emotional passage found in 47/III, loud dynamics and successive harmonies based on root movement by thirds heighten the tension leading to the climax (see Example 34b).

Ex. 34b. "Benedetto sia'l giorno," 47/III, mm. 44-52: climactic structural point relies primarily upon increase in loud dynamics and harmonies based on third relationships--harmonic progression based on thirds (roots circled), and melody doubled at the octave.

Sempre mosso, con intimo sentimento

Ex. 34b (cont.)

The image shows two staves of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains measures 48 through 51. Measure 48 has a circled 'E' below it. Measures 49 and 50 have a circled '8' above them. Measure 51 has a circled '8' above it. Performance markings include 'vibrato assai' above measure 49 and 'poco rallent.' above measure 51. The bottom staff is a grand staff with a key signature of one sharp. It contains measure 52, which has a circled '8' above it. Performance markings include 'recitando' above measure 52 and 'ritenuto' below measure 52.

Performance indications such as espressivo, dolce, dolente, dolce cantando, and pp and p are found throughout the work, and Liszt indicates much use of the una corda pedal. Even the one cadenza-like figuration is marked pp (see Example 23b, pages 76-77, measure 58).

Characteristics used in combination with each other and with loud dynamics provide the two climactic structural points in "I vidi in terra angelici costumi" (123/III). Example 35a (page 100) illustrates one such climax which is reached midway in the work. Performance instructions include un poco rallentando ed agitato, cresc. molto, ff, and f vibrato. An ascending melody is doubled at the octave

and changes of register are emphasized. Broken chords, chromatic figurations, and arpeggiated patterns are to be seen in the accompaniment.

Ex. 35a. "I vidi in terra angelici costumi," 123/III, mm. 34-39: important climax of the work--melody doubled at the octave with broken-chord accompaniment and increase in dynamics; changes of register and accompaniment figurations (bracketed).

(un poco rallentando ed agitato)

The musical score for Example 35a shows measures 34 through 39. The notation is for a piano accompaniment in G major, 3/4 time. Measures 34-39 are highlighted with a box. The score includes dynamic markings such as 'cresc. molto' and 'f vibrato', and articulation markings like 'acc.' and 'stacc.'. The melody is doubled at the octave, and the accompaniment consists of broken chords and arpeggiated patterns. The tempo is marked 'un poco rallentando ed agitato'.

Numerous characteristics and dynamics indications are to be found in the most dramatic passage of 123/III (see Example 35b, pages 101-102). A long pedal point on the dominant extends through measures 49-56; an arpeggiated triplet figure accompanies an ascending melodic sequence (measures 49-51) that changes registers and continues as a left-hand thumb melody in the middle range of the keyboard

(measures 52-58). The thumb melody is made more expressive through the use of broken chords, and it is accompanied by repetitions of patterns that move from register to register over the span of three octaves. Dynamics (agitato e cresc., sempre più appassionato, and cresc. e stringendo molto) build to a ff climax in measure 58. The tension gradually subsides through a sequence of descending fourths and fifths (measures 58-60), and concludes with the bottom and top lines moving in contrary motion (marked rallent.) to rest on a prolonged diminished-seventh chord in root position (measure 60) before eventually moving to a tonic chord (measure 62).

Ex. 35b. "I vidi in terra angelici costumi," 123/III, mm. 49-62: climactic structural point of the composition--expressive characteristics and harmonic progression (circled or bracketed).

The musical score for Ex. 35b consists of three systems of music. The first system (measures 49-51) is marked "poco a poco accelerando" and "Arp. accomp. pattern agitato e cresc.". The second system (measures 52-54) is marked "(change of register)" and "(Thumb melody) sempre più appassionato". The third system (measures 55-57) is marked "cresc. e stringendo molto". The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 35b (cont.)

(sequence)

8

58

59

60

molto corda

dolcissimo armonioso

61

62

rallent.

A^b:vii^o7

v⁷/IV... IV⁶ I

In Example 36 (from "I vidi in terra angelici costumi," 123/III) are to be seen the only two trills (except for the double trill already observed in Example 33, page 96, measure 44) that are included in the 1858 transcriptions.

Ex. 36. "I vidi in terra angelici costumi," 123/III, mm. 64-66: use of trills, (mm. 64 and 66).

Sempre lento (cantando)

64

65

66

ppp


dim.

To summarize, the 1858 versions of the sonnets contain a great number of characteristics that reflect Liszt's mature keyboard style and, at the same time, demonstrate his understanding of idiomatic piano writing. Indeed, his ability to express the substance and mood of the

original poems in pianistic terms is a primary reason for the successful evolution of these concert pieces, which, in fact, are works that can be appreciated without prior knowledge of either Petrarch's poetry or the composer's 1838-39 songs. As representatives of nineteenth-century character pieces, they are tightly-knit compositions which exploit the expressive capabilities of the piano. By effectively expressing the mood or sentiment of the poetry in its more dramatic moments, even the more virtuoso elements form an integral, rather than a superficial, part of the whole. The inherent appeal and continuing popularity of the 1858 transcriptions stem largely from their composer's skillful piano writing.

The chart on page 104 is included to provide a key to locating the major keyboard characteristics and the frequency with which they appear in the 1858 transcriptions. From it, the reader can easily discern the kind of piano writing that was predominant in the 1858 versions and consequently can identify the characteristics prevalent in Liszt's compositional style during this period.

MAJOR KEYBOARD CHARACTERISTICS
1858 TRANSCRIPTIONS
THREE PETRARCH SONNETS

KEYBOARD CHARACTERISTICS	104/III: Measure Numbers	47/III: Measure Numbers	123/III: Measure Numbers
1. Broken intervals/chords	5-18; 23-24; 26-27; 35; 37-38 41; 49-52; 55; 57; 63-66; 77-78; 63-66; 77-78	6-10; 44-47; 53-56; 58; 60-61 69-74; 78-83; 95	16-24; 26-29; 35-36; 38-39; 41-43; 45-48; 52-56; 60; 61-64; 66; 70-73; 75-77; 80-83
2. Frequent changes of register	15; 21-22; 26-27; 35; 39; 44; 54; 67-74	52-59; 69-72; 75; 78-81; 85; 89	5; 6; 14-15; 21; 24-25; 35-38; 40-48; 50-58; 70; 78
3. Use of extreme registers	35; 38-44; 52; 60; 72-73	5; 50-57; 59; 70; 72; 74-75; 79; 81; 83-84	41-44; 53; 55-58; 65-67
4. Arpeggiated accompaniment figurations	14; 21-37; 41; 45; 49; 53-62; 67-73	Quarter-note arpeggiated accompaniment figures used predominately throughout	19; 30; 32; 34; 39; 44; 49-51; 61-64
5. Doubling of melody in octaves	1-5; 38-39; 43-43; 46-51; 61-62; 63-66; 68; 70; 72; 76-78	1-5; 29-33; 44-52	5-7; 21-23; 35-38; 70-75
6. Fondness for 	6; 66; 74	6-9; 54	10; 38; 73-74
7. Crossing of hands	29-31; 54-57	86; 88-89	1-4; 24; 80-84
8. Inverted triads	52 (broken); 63	34	37; 45, 48 (broken); 58; 59
9. Melodies in middle range of keyboard (often L. H. "thumb" melodies)	15-20	69-75; 78-84; 89-90	44-48; 52-58
10. Chromatic cadenza-like figurations	35; 40; 52; 62	59	67
11. Scale passages	44; 61		31; 33; 65; 67
12. Trills	44 (double)		64; 66

Baritone Voice and Piano Versions (1861)

The music Liszt wrote during the last seventeen years of his life (1869-86) reflects a considerable departure from his earlier years, and this marked change in his compositional style continues to be of interest today. The fact that many of the works written during this time either were not published until after the composer's death or else remain in manuscript today tends to support the theory that Liszt was no longer writing with public sentiment in mind. Certainly, this represents a definite change in attitude for a composer/performer who had spent much of his life courting public opinion and adulation. This contradiction is one of the many fascinating aspects of the composer's multi-faceted personality that continue to invite interest and speculation.

His apparent lack of concern for an immediate understanding and appreciation of his music allowed Liszt the freedom to experiment, and his innovative techniques are considered novel for this time. Indeed, history has since shown that many elements of his late style (particularly his harmonic experimentation) were to influence the music that came after him. Searle mentions the following characteristics of this late style:²⁸

²⁸ Searle, Music of Liszt, p. 108.

- (1) the music often appears stark and austere due to an emphasis on thinness of texture and the use of fewer notes in general
- (2) long passages in single notes are common
- (3) there is considerable usage of whole-tone chords
- (4) traditional cadential formulas are often avoided
- (5) final cadences frequently project feelings of inconclusiveness with their inverted triads and unresolved melodic phrases

These characteristics are prominent in miniature piano pieces such as "Nuages Gris" (1881) and "Unstern" (circa 1886) that date from the composer's late period.²⁹

The composer's change in style can be seen in the accompaniments and vocal lines of many of his late songs. Often the accompaniments consist of little more than simple chordal harmonies punctuated by numerous rests. Late vocal stylistic characteristics include a range that is often kept extremely narrow, an obvious lack of emphasis upon vocal technique and brilliance of performance, and the use of declamatory, recitative-like passages for the expression of emotional feeling.³⁰ As an example of this style, a fragment of the song, "Verlassen" (1880), appears in Example 37 (page 107).

²⁹ For a discussion of Liszt's late keyboard style, see John Ogdon, "Solo Piano Music (1861-86)," in Franz Liszt, pp. 134-67, and R. C. Lee, "Some Little-Known Late Piano Works of Liszt (1869-1886): A Miscellany" (Ph.D. dissertation, University of Washington, 1970).

³⁰ Searle, Music of Liszt, p. 120.

Ex. 37. "Verlassen," mm. 6-19: late songwriting style.

Langsam.

Mir ist die Welt so freu^{den} leer, so kalt, als soll - te nim^{mer} mehr die

Son - ne wie - der schei - nen; seit ich sein Au - ge nicht mehr seh, ist

mir im Her - zen gar zu weh. Ich wei - ne, ach! muß wei - nen.

The examination of the baritone versions of three Petrarch sonnets reveals many characteristics which point to the new direction Liszt's compositional techniques were taking as early as 1861. Indeed, the baritone songs are in many ways so changed from the 1838-39 songs, there appears to be justification for calling them new settings rather

than mere revisions of the earlier set. For instance, Example 38 illustrates a passage from "Pace non trovo" (104/IV) in which both the vocal line and the accompaniment are changed (compare Example 16b, pages 58-59, measures 71-78).

Ex. 38. "Pace non trovo," 104/IV, mm. 65-74.

a tempo, quasi Allegro

ja, mir blieb Haß für mich
ed ho in o - dio me

selber, da Lie - be ent - wick -
stosso ed a - mo al - trui -

lungo

lungo

On the other hand, the baritone versions borrow melodic motives and harmonies from the original songs. An obvious illustration of such borrowing can be seen in "I vidi in terra angelici costumi" (123/IV), as shown in Example 39 (page 109). A comparison of this passage with the corresponding passage in 123/I reveals noticeable similarities (see Example 8b, pages 40-41).

Ex. 39. "I vidi in terra angelici costumi," 123/IV,
mm. 8-12: melodic motives and harmonies
borrowed from original tenor song.

Molto lento e placido.

The musical score consists of two systems. The first system shows a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked *dolcissimo* and includes the lyrics: "So sah ich denn auf Er - den En - gels - frie - den und Glanz von dort hie. / I' vi - di in ter - ra an - ge - li - ci - cos - tu - mi, e ce - les - ti - bel -". The piano accompaniment features chords and moving lines, with measures 8, 9, and 10 indicated by boxed numbers. The second system continues the vocal and piano parts with lyrics: "nie - den, und wol - ches Leuch - ten, daß ich ge - / lez - ze al - mon - do so - le; tal che di". Measures 11 and 12 are also indicated by boxed numbers. The piano part includes *ppp* markings and dynamic markings like *ppp* and *ppp*.

Vocal Stylistic Characteristics

Headington states: "Liszt became more respectful to words as he grew older; the music becomes more discreet in almost every revision of a song which he made."³¹ An obvious change in vocal style that is to be observed in the 1861 sonnets is the emphasis upon small melodic intervals. Melodies often move either by step or by the interval of a third. Immediate repetitions of notes are common. Also, the vocal compass is restricted. With this more conservative melodic approach there is a lessened emphasis on florid

³¹ Headington, Franz Liszt, p. 224.

vocal technique and an increased emphasis on direct expression of the texts. For example, in the initial vocal entry of "Benedetto sia'l giorno" (47/IV) it can be seen how Liszt chooses a declamatory style for the opening lines of the poem (see Example 40). Predominantly step-wise melodic intervals replace the arioso style of 47/I and its emphasis on wider melodic intervals (see Example 7b, pages 38-39, measures 11-15). Performance instructions are changed from con anima (47/I) to dolce (47/IV). A "long-short-long" triplet rhythmic pattern replaces the even triplets of the earlier melody.

Ex. 40. "Benedetto sia'l giorno," 47/IV, mm. 8-13:
initial dolce vocal entry--repeated notes,
small melodic intervals, and static rhythms.

Andante un poco mosso. *dolce*

Sei ge-seg-net im mer dar von al-len Ta-gen, du hold-er
Be-ne-del-to sia il gior-no, e l'an-no, e la sta-ta.

Len-zen-tag und dei-ne gu-ten Stun-den; ihr schö-nen
gione, e'l teu-po, e'l'o-ra, e'l'pau-to, et del po-
simile

The 1861 sonnets also contain examples of lengthy, unaccompanied recitative-like passages which were to become prominent in the composer's late songs. A fragment of "Ich verlor die Kraft und das Leben" (1872), as shown in Example 41a, illustrates this characteristic.

Ex. 41a. "Ich verlor die Kraft und das Leben," mm. 1-13: recitative-like passage (mm. 7-13).

Lent, mais sans trainer.

Singstimme.
Bariton oder Alt.

Klavier.

Ich ver-
lier per.

for die Kraft und das Le-ben, meine Freun-de, den fro-hen Sinn. Selbst mein Stolz ist auf immer da.
du ma force et ma vie, mes a-mis et ma gnie-té, j'ai per-du jusqu'à la fier.

fièrement

hin, der ein-zig mir noch Halt-ge-ge-ben.
té, qui sui-rait croire à mon-ge-ni-e.

As can be seen in Example 41b (page 112), "I vidi in terra angelici costumi" (123/IV) contains a similar passage. The text reads: "and the heavens were so intent

upon the harmony that no leaf on any branch was seen to move" The declamatory style of the melody (marked Lento recitando sotto voce) replaces the earlier, more lyrical melodic style of 123/I (see Example 41c, page 113).

Ex. 41b. "I vidi in terra angelici costumi," 123/IV, mm. 64-65: recitative-like passage--predominantly step-wise melodic construction.

The musical score for Example 41b consists of three systems. The first system shows measures 64 and 65. The vocal part is marked *Lento recitando sotto voce* and features a recitative-like, step-wise melodic construction. The piano accompaniment is marked *pp* and includes a box labeled 64. The second system continues the vocal and piano parts, with the vocal part marked *pp* and *ritard.*. The piano accompaniment is marked *pp*. The third system shows measure 65, with the vocal part marked *Tempo L.* and *pp*. The piano accompaniment is marked *pp* and includes a box labeled 65. The score is in G major (one sharp) and 4/4 time.

Lento recitando sotto voce

Und al.les schmiegte sol.chem
ed er. al' cie. lo all' ar. mo.

64

pp *ritard.*

Wohl. laut sich ge. schwinde, kein Blü. tchen am Bau. me darf. te sich be. we.
ni. a. si tu. len. to, che non si ve. de. a'n ru. mo mo. ver fo.

Tempo L.

gen,
glin.

65

pp

una corda

Ex. 41c. "I vidi in terra angelici costumi," 123/I, mm. 54-60: lyrical melodic style--melodic turn (bracketed) and expressive non-harmonic tones (circled).

Ex. 41c. "I vidi in terra angelici costumi," 123/I, mm. 54-60: lyrical melodic style--melodic turn (bracketed) and expressive non-harmonic tones (circled).

Ed e. ra'l cie.lo all' ar - mo. nia s' in.

ten' ti to che non si ve - dea in ra - mo mover fo - glia.

In Example 41d (page 114) an emotional, recitative-like passage from "Pace non trovo" (104/IV) is illustrated. The first two lines of the fourth stanza ("I feed on pain, weeping I laugh; equally displeasing to me are death and life") are taken by the voice alone after an abrupt silence in the accompaniment (created by a grand pause marked lungo). Declamatory step-wise motion and repeated notes are characteristic; however, two tritones (evolving from the diminished seventh chord in measure 73 of the accompaniment preceding the vocal entry) add melodic intensity and support the dramatic mood of the text.

Ex. 41d. "Pace non trovo," 104/IV, mm. 70-81:
emotional recitative-like beginning
of fourth stanza--tritone circles.

a tempo, quasi Allegro

- wick- 70 71 72 73 74
 Irui-
 Lust ist mir nur mein Schmerz, und Trä-nen mein Be-ha-gen, Tod gilt gleich mir und
 Paz-co- ui di do-lor- fin- gen- do io ri-do e-gual-men-te mi
 75 76 77
 Le-ben glei-ches Ver-der-ben!
 spi-cc mor-te e vi-fa.
 78 79 80 81

The remarkable difference between the treatment of the same words of the text in the two versions can be seen by comparing Examples 41d and 41e (page 115). In the latter, there is no suggestion of the sparse texture and recitative-like setting that was finally to be used in 1861.

Ex. 41e. "Pace non trovo," 104/I, mm. 80-90.

*poco riten. il tempo
espressivo assai*

Pas - co - mi - di do -

poco riten. il tempo [80]

lor, [81] pian - gen - [82] - do - ri. [83] - do;

agitato [84] e - [85] gual - men - te [86]

poco accel. [87] mi spia - ce mor - te [88] e vi - ta, [89]

poco accel. *cresc. molto*

Ex. 41e (cont.)

Ossia

Handwritten musical score for Ex. 41e (cont.). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "e. gual. men. te mi spia. ce mor. te vi. ta." The piano part consists of sustained chords in the right hand and a simple bass line in the left hand. A box with the number 90 is placed at the beginning of the piano part.

As can be seen in Examples 9a (page 42), 9b (page 43), and 41e above, Liszt often repeats words and/or lines of the texts in the tenor songs for dramatic emphasis at structural points. Textual repetitions are also present in the 1861 settings, but they are not often given such dramatic emphasis. See, for example, the addition and repetition of the word "Benedetto" at the end of "Benedetto sia'l giorno" (47/IV) where it provides a quiet benediction for the song (see Example 42a).

Ex. 42a. "Benedetto sia'l giorno," 47/IV, mm. 86-92: quiet repetition of the word "Benedetto" provides final cadence appropriate to song.

Andante un poco mosso

dolce

Handwritten musical score for Ex. 42a. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Seid ge. seg. . . net, seid ge. seg. . . net! Be. ne. det. . . to, be. ne. det. . . to." The piano part consists of sustained chords in the right hand and a simple bass line in the left hand. A box with the number 86 is placed at the beginning of the piano part. The tempo marking "Andante un poco mosso" is at the top, and "dolce" is written above the vocal line. The piano part has markings "un poco rallent." and "2a." at the bottom.

A similar usage of textual repetition can be seen in the coda of "Pace non trovo" (104/IV), illustrated in Example 42b. The words "per voi" are quietly repeated three times (measures 94-100) at the end of the song. The poem's prevailing theme of frustration is expressed in a more tempered manner than is seen in the ending of 104/I (see Example 9a, page 42). Furthermore, the inconclusive quality of the last measures of the vocal line (ending in measure 100) complements the mood of the poem. It can also be seen in Example 42b how the effect of the text is enhanced by the lack of accompaniment.³²

Ex. 42b. "Pace non trovo," 104/IV, mm. 86-100: final cadence suggests feelings of frustration and resignation--repetitions of text, unaccompanied vocal line, and inconclusive final melodic phrase.

The musical score for measures 86-100 of "Pace non trovo" (104/IV) is shown. The vocal line is marked *molto espressivo* and features a final cadence. The lyrics are: "Al - so ge - schah mir, o Ge - lieb - te, um / In que - sto sta - to son Don - na, per". The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The measures are numbered 86 through 94.

³² In the following section of this study which examines the 1861 accompaniments, the prominent use of silence in the accompaniments to accentuate the sentiment of the text is discussed.

Ex. 42b (cont.)

dich, um dich, um dich, vo - i, per vo - i, per vo - i.
 95 96 97 98 99 100

Thus it would seem that the 1861 sonnets reveal a restraint and simplicity of vocal style that reflect the composer's increased "[respect] to words" and the musical discretion to which Headington refers (see page 109). The following examination of the 1861 accompaniments reveals comparable changes in his keyboard style that serve to enhance and accentuate the vocal writing.

Piano Accompaniments

The accompaniments of the 1861 "remodelled editions" of the 1838-39 songs demonstrate Liszt's desire to simplify the accompaniments of many of his early songs (see page 53). The function of the accompaniments in the baritone settings is basically one of furnishing harmonic support for the vocal line, and this represents an obvious change in concept from the earlier versions. No longer an equal partner with the voice, the piano has few opportunities in which to share the limelight. Its interludes are often shortened or omitted altogether. Dynamics and other performance instructions are adjusted to insure the dominance of the vocal part.

Indeed, it is not unusual for the piano to remain silent for several consecutive measures while the voice continues. In the 1861 rewrites, Liszt the pianist becomes predominantly Liszt the accompanist--youthful exuberance is often tamed by control and restraint.

As the following examples illustrate, the introductions of "Benedetto sia'l giorno" (47/IV) and "I vidi in terra angelici costumi" (123/IV) reflect characteristic simplifications in style. For instance, compared to the expansive introduction of 47/I (see Example 18b, page 63), the introduction of 47/IV is simple and abbreviated (Example 43a). A step-wise melodic line, which first evolves out of a harmonic progression that alternates between first-inversion and root-position triads, settles on a dominant-seventh chord in third inversion (measures 1-4); after three beats of silence, the melody is repeated an octave below by the left hand without accompanying harmony. The tempo indication is changed from Lento, ma sempre un poco mosso (in 47/I) to a graceful Andante un poco mosso. Espressivo and una corda are included in the performance instructions.

Ex. 43a. "Benedetto sia'l giorno," 47/IV, mm. 1-7:
abbreviated introduction.

Andante un poco mosso.

The musical score for Example 43a consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The tempo is 'Andante un poco mosso.' and the performance instructions are 'espressivo' and 'una corda'. The melody is step-wise, starting on a dominant-seventh chord in third inversion. Measures 1-4 show the right hand melody, and measures 5-7 show the left hand repeating the melody an octave below. The score is in 3/4 time and G major.

The visually effective hand-crossings that are present in the introduction of the original "I vidi in terra angelici costumi" (see Example 18c, page 64, measures 1-4) are omitted in 123/IV (Example 43b). Instead, the melody is performed by the right hand in open octaves over a simple arpeggiated accompaniment pattern. The introduction is reduced from the twelve and one-half measures of 123/I to seven and one-half in 123/IV. Tempo markings are changed from Andante (123/I) to a slower Molto lento e placido (123/IV), and the ppp indication prevails (except for one brief increase in loudness in measures 4-6), unlike 123/I in which the instructions cresc. (measure 5) and appassionato (measure 8) can be seen. Furthermore, in measures 5-11 of 123/I, excitement is generated by repetitions of an ascending melodic motive, the uses of contrary motion and wide spacing between the hands, and the writing of thick chordal textures. Measures 5-8 of 123/IV include a descending melodic idea which is stated in accompanied octaves (measures 5-6), continued without accompaniment but with a harmony that is sustained by the pedal, finally ending in single notes (measures 7-8).

Ex. 43b. "I vidi in terra angelici costumi," 123/IV,
mm. 1-8: simplified introduction.



Ex. 43b (cont.)

The musical score for Ex. 43b (cont.) consists of two systems. The first system features a grand staff with a vocal line on the upper staff and a piano accompaniment on the lower staff. The piano part includes measures 4, 5, 6, and 7, each enclosed in a box. Measure 4 is marked with a piano (p) dynamic. Measure 5 is marked with a fortissimo (f) dynamic. The vocal line has a melisma 'So sah ich I' vi di in' spanning measures 5 and 6. The second system shows measure 8, also boxed, with the tempo marking 'dolcissimo' above it.

Example 44a (page 122) illustrates the introduction of "Pace non trovo" (104/IV) where it can be seen that, while Liszt does retain the agitato mood of the original song (see Example 18a, page 62), he provides an Ossia più facile for the left hand (measures 1-4). In fact, the prototype for the opening of 104/IV is not 104/I, but, rather, 104/III (the second version for piano solo). Not only are the introductions of 104/III and 104/IV very much alike (even in key), but the vocal recitative of 104/I (see Example 5, pages 34-36) is abbreviated in both versions to include a statement of the "Pace non trovo" motive (see Example 44a [page 122] and Example 44b [page 123]). Aside from the rhythmic augmentation in 104/IV, the melodic idea remains basically unchanged from that of 104/III.

Ex. 44a. "Pace non trovo," 104/IV, mm. 1-13: introduction and abbreviated recitative--melodic motive (circled), ossia indicated.

Molto agitato e presto.

Singstimme.
Bariton.

Klavier.

Ossia
più facile.

(Abbreviated recitative)
Andante.

5 6 7 8 9 10 11

dolce

una corda

12 13

Ex. 44b. "Pace non trovo," 104/III, mm. 1-7: introduction and abbreviated recitative--melodic motive circled.

Agitato assai.

1 2 3 4

crescendo

Adagio

5 6 7

rit.

molto espress.

(Abbreviated recitative)

Another similarity between 104/III and 104/IV is to be seen in the respective treatments of the beautiful aria theme. In the tenor song (104/I), the initial vocal entry of the aria is made anticlimactic by the long piano interlude using the same melodic material (illustrated in Example 17a, pages 59-60). In 104/IV (see Example 45, page 124), the piano interlude is entirely omitted and the aria theme is accentuated by the expressive broken chordal accompaniment that is also to be observed in 104/III (see Example 26a, page 83). This is again representative of the predominantly subordinate role that Liszt assigns to the accompaniments in the 1861 sonnets.

- Ex. 45. "Pace non trovo," 104/IV, mm. 14-24: voice introduces aria theme--broken chords accentuate vocal line.

Andante.

Fried'et ver - sagt mir - verge, bene träum' ich
Pa - ce non tro - vo, e non ho da far

Schlachten, muß fürchten und hof - fen, entbrennen, in Schauern
g'uer - ru, e, be - we, e, ofe - ru, ad ar - de, e son na

be - ben,
gloriecia,

In a similar manner, in measure 62 of "Benedetto sia'l giorno" (47/I) the accompaniment introduces the fourth and final stanza of the poem with a return to the beautiful opening theme (see Example 46a, page 125), and eventually the voice joins in the continuation of the theme (measures 64-68). Later, however, the accompaniment for a new vocal melody in the fourth stanza of 47/IV sustains an eight-bar pedal point (on a-flat) in the right hand over syncopated chordal harmonies, thereby providing harmonic and rhythmic, rather than melodic, functions (see Example 46b, page 125).

- Ex. 46a. "Benedetto sia'l giorno," 47/I, mm. 62-68:
piano and voice share melodic importance--
theme in accompaniment (bracketed).

Andante un poco mosso

Tempo I.
un poco ritenuto
dolcissimo
poco rallent.

E be - ne - del - te sian tutte le
car - te ov' io fa - ma le a - qui - sto

- Ex. 46b. "Benedetto sia'l giorno," 47/IV, mm. 41-47:
accompaniment serves rhythmic and harmonic
functions.

dolce espressivo

a tempo
dolcissimo
pp
2da.

Und seid ge - seg - net auch ihr, ihr wohl - ge - reim - ten
e - be - ne - del - te sian tut - te le car - te

Ex. 46b (cont.)

Zeilen, durch die Ruhm ihr erworben mein
ov'io fa...ma le acquisito, ed'

In the original "I vidi in terra angelici costumi" (123/I), the piano establishes the mood of the fourth stanza in an interlude before the voice enters (see Example 41c, page 113, measures 54-56). Example 46c presents the corresponding passage in 123/IV in which a dramatic change of mood within the span of only four measures occurs. Dynamics diminish (measures 62-63) from a *ff* (measure 61) to prepare the new *Lento recitando sotto voce* recitative-like passage which ends *pp* in measure 64. Also, the sudden change from the thick textures in the accompaniment to the thin texture of the unaccompanied vocal line (measures 63-64) accentuates the contrast between the two parts.

Ex. 46c. "I vidi in terra angelici costumi,"
123/IV, mm. 61-64: changes of mood and
texture provide contrast between accom-
paniment and vocal line.

ff un poco rallentando *dim.* *Lento recitando sotto voce* *pp*
Und alles schmiegte sich ihm ed'ov'io alla armo.

Ex. 46c (cont.)

Ex. 46c (cont.) is a musical score for a piano accompaniment. It features a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is marked *pp* (pianissimo) and *ritard.* (ritardando). The lyrics are in German and French. The German lyrics are: "Wohl, lautsich ge. schwinde, kein Blättchen am Bau. me darf te sich be. we." The French lyrics are: "ni. a fi in. len. to, che non si ve. de. a'n ra. mo mo. ver fo." The score shows a melodic line in the treble staff and a harmonic line in the bass staff, with some rests in the bass staff.

A preference for simple chordal repetitions that demonstrate a further simplicity in accompaniment techniques is also obvious in 123/IV. The arpeggiated triplets used to accompany the opening stanza in 123/I (see Example 47a) are combined in 123/IV to become repeated blocked chordal triplet patterns that are interrupted by rests, as shown in Example 47b (page 128).

Ex. 47a. "I vidi in terra angelici costumi," 123/I,
mm. 13-20: arpeggiated triplet accompaniment.

Ex. 47a is a musical score for a piano accompaniment. It features a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is marked *Andante.* and *dolce*. The lyrics are in Italian. The Italian lyrics are: "I vidi in ter. ra an. ge. li. ci. co. stu. mi, e ce. le. sti. bel. ler. ze al. mon. do so. le; tal che di ri. mem. brar mi gio. va. e." The score shows a melodic line in the treble staff and a harmonic line in the bass staff, with some rests in the bass staff. The score is divided into measures 13, 14, 15, 16, 17, and 18. Measure 15 is marked *(sempre legato)*.

Ex. 47a (cont.)

do - . . le: che quant' io mi - ro, par sog - ni,

Measures 19 and 20 of the piano accompaniment are shown, featuring repeated blocked chords in the right hand and a more active melody in the left hand.

Ex. 47b. "I vidi in terra angelici costumi," 123/IV, mm. 8-12: repeated blocked chordal triplet accompaniment punctuated by rests.

Molto lento e placido.

dolcissimo

So sah ich denn auf Er - den En - gels - frie - den und Glanz von dort hie -
 l' vi di in ter - . ra an - ge - li - ci - cos - tu - mi, e ce - les - ti bel -

Measures 8 through 12 are shown. Measures 8-12 feature a repeated blocked chordal triplet accompaniment in the right hand, punctuated by rests. The left hand has a more active melody. The tempo and mood are marked "Molto lento e placido".

A similar treatment is to be seen in Examples 48a and 48b (page 129). Example 48a illustrates only one passage of many in 123/IV where syncopated chords (reminiscent of the right-hand melody in the piano introduction illustrated in Example 43b, pages 120-21, measures 1-4) replace the busier, arpeggiated triplet figuration of 123/I (see Example 48b).

Ex. 48a. "I vidi in terra angelici costumi," 123/IV,
mm. 65-75: syncopated chordal accompaniment.

Tempo I. Molto lento. *pp*

gen, so süß be - fan - gen, so süß be -
glin. Tau - ta dol - ces - en, tau - ta dol -

fan - gen, so lauschen da Luft und Win - de.
ces - sa a - ven - pien - l'aere el ven - - to.

una corda *pp* *sempre pp* *pp*

Ex. 48b. "I vidi in terra angelici costumi," 123/I,
mm. 62-69: arpeggiated triplet accompaniment figurations.

Andante *pp con intimo sentimento*

Tan - ta dol - ces - za,

espressivo *pp*

Ex. 48b (cont.)

tan. . ta dol. . ces. . za a. vea pien l'aer el ven. to.

a piacere

66 67 68 69

dolcissimo

The use of syncopation and the inclusion of incongruous grace notes in the accompaniment of the original "Benedetto sia'l giorno" (47/I) has already been noted in Example 15b (pages 55-56). Though the syncopated accompaniment is retained in 47/IV (Example 49), the omission of the grace notes results in a more appropriate accompaniment than that of 47/I.

Ex. 49. "Benedetto sia'l giorno," 47/IV, mm. 32-38:
simplified accompaniment.

Andante un poco mosso

ueg-net, ihr hei - Ben Tränen, lau - te Ru - fe, die ihr wolltet sie er - ei - len, mei - ne del - te le vo. . ci tan-te, chio chia-mando il no-me di mia Donna, hospita. E i so.

pp

32 33 34 35 36

sempre dolcissimo

una corda

Ex. 49 (cont.)

un poco rit.

Seuf - zer und du, mein end - los Seh - nen.
 spi - ri - a - le la - gri - ma ei - de - si - - oi

un poco rit.

37 38 sinocr. pup

Passages in which the piano remains silent appear more frequently in the baritone settings than in the tenor songs, and these silences may be perceived as representative of Liszt's concern for the dominance of the text over the music. One such passage occurs in measure 30 of "I vidi in terra angelici costumi" (123/IV), which is shown in Example 50a. The text reads "and rivers stand still," and the silence in the accompaniment (following a chord which is sustained by the pedal) complements the text—an expressive word-painting effect. By comparison, the corresponding passage in 123/I contains arpeggiated triplets in the accompaniment (see Example 50b, page 132).

Ex. 50a. "I vidi in terra angelici costumi," 123/IV, mm. 28-31: illustration of dominance of vocal part--silence in accompaniment emphasizes sentiment of text.

Molto lento e placido.

Un poco meno lento.

starr - - - te, der jäh ge - still - te.
 mon - - - ti, c etar i - fin - mi.

28 29 30 31 p dolcissimo una corda

Ex. 50b. "I vidi in terra angelici costumi," 123/I,
mm. 32-34: arpeggiated triplet accompaniment.

Example 50c (page 133) demonstrates another effective use of silence in the accompaniment as observed in measures 69-82 of "Benedetto sia'l giorno" (47/IV). The text reads: "my thoughts, which are only of her, which are only of her, so that no other has part in them, so that no other has part in them." The phrases "so that no other has part in them" (measures 75-78 and 80-82) are performed by the voice alone. Thus, in the 1861 versions, it can be seen that, instead of the more dramatic pianistic word-painting techniques observed in the 1838-39 songs (see Example 15b, pages 55-56), Liszt often relies upon the simple effect of an unaccompanied vocal line to project the meaning of the texts.

Ex. 50c. "Benedetto sia'l giorno," 47/IV, mm. 69-82:
silences in the accompaniment project the
meaning of the text.

Andante un poco mosso

min - nend Wäh - - non, das sie al - - lein, das
gen - sier ui - - o ch'e sol di lei, ch'e'

sie al - - lein, - - ja, wer nochvollt' es tei - - len,
di le - - ti, si ch'al. tra non v'ha par. - le.

ja, wer nochvollt' es tei. len!
si ch'al. tra non v'ha par. le.

Still another expressive use of silence can be seen in the coda of "Pace non trovo" (104/IV), illustrated in Example 50d (page 134). The text is "In this state am I, Lady, on account of you, on account of you, on account of you." Sustained chords alternate with measures of silence and replace the "busier" accompaniment of the final vocal cadence of 104/I (see Example 9a, page 42, measures 99-105). Furthermore, the ending of 104/IV deliberately avoids

the traditional establishment of a tonality. In doing so, it predicts the use of final cadences that project feelings of inconclusiveness with their unresolved melodic phrases, which Searle mentions as being a characteristic of the composer's late style (see page 106). The ending extends the mood of the poem, suggesting the final unresolved expression of frustration and longing.

Ex. 50d. "Pace non trovo," 104/IV, mm. 86-110:
silences and obscure ending appropriate to mood of text.

molto espressivo

Al - so ge - schah mir, o Ge - lieb - te, um
In ques - to sta - to son, Don - a i, per

dich, um dich, um dich - i,
vo - i, per vo - i, per vo - i.

dolce

ritenuto

perdendo

sempre una corda

Thus far, this study has identified those characteristics in the 1861 settings that suggest a new direction in Liszt's vocal and keyboard styles. However, earlier characteristics are also to be seen in these songs, indicating that the composer's style was in a state of transition in 1861 and not yet completely changed. These characteristics are more obvious in the piano accompaniments than in the vocal writing.

As previously noted, the 1861 accompaniments reflect a general change in concept from that of the original songs, with a lessened emphasis upon pianistic writing that had served to equate the piano and vocal parts. However, passages are present in these songs that reflect the exuberance of the younger Liszt. Example 44a (page 122, measures 1-5) has already illustrated the dramatic piano introduction of "Pace non trovo" (104/IV). As the following examples demonstrate, the song contains two additional passages in which fortissimo dynamic levels are indicated; in addition, both passages include the use of tremolos that suggest the orchestral-like accompaniment which is to be observed in the original version of "Pace non trovo" (see Example 5, pages 34-36). In Example 51a (page 136), it can be seen how tremolos support the text, "and I fly above the heavens and lie on the ground; and I grasp nothing and embrace all the world."

Ex. 51a. "Pace non trovo," 104/IV, mm. 25-37:
dramatic orchestral-like accompaniment.

un poco animato

dem stolzen Himmelsflu - ge folgt tief Ver - schmachten und kein Er -
e so - lo sopra'l cie - lo e giaccio, ter - ra, e sul - la

un poco animato

lan - gen, kein welt - um - fangendes Stre - ben!
stirn - go e tut - to il mondo ab - brac - cio,

31 32 33 34 35 36 37

tre corde

Similarly, the rewritten vocal line of the third stanza ("I see without eyes, and I have not tongue and yet cry out; and I wish to perish and I ask for help; and I hate myself and love another") is accompanied by tremolos that sustain chromatic harmonies (measures 56-73) and increase in loudness to end *ff* on a diminished seventh chord (see Example 51b, page 137). The emotional impact of the passage is extended further with the sudden contrast between it and the unaccompanied recitative-like section which follows, as shown in Example 41d (page 114, measures 73-75). Such intense pianistic writing is not seen in the austere and stark accompaniments of many of the composer's late songs, such as "Verlassen" (see Example 37, page 107).

Ex. 51b. "Pace non trovo," 104/IV, mm. 56-74:
dramatic orchestral-like accompaniment.

a tempo, quasi Allegro

Blöd... sind die Blick... ke,
Veg... gio sens' oc... chi

a tempo, quasi Allegro
tremolando

*legato
sempre una corda*

und sie sind stumm, mei ne Kla... gen, ich wähl... te Un... ter.
e non ho lin... gua e gri... do bre... mo di pe.

gang und fürch... te das Ster... ben, ja, mir blieb Haß für mich
rir e chie... gio a... i... ta ed ho in o... dio me

*crescendo molto
tre corde*

selber, da Lie... be ent... wick...
stesso ed a... mo al... trui

lungo

lungo

In Example 52 (from "I vidi in terra angelici costumi," 123/IV) the piano interlude which precedes the recitative-like vocal statement of the opening of the fourth stanza can be seen. The uses of wide spacing between the hands, thick chordal textures, melodies doubled at the octave, and dramatic performance instructions that include stringendo appassionato (measure 57), un poco più rinforzando (measures 59-60), ff (measure 61) and un poco rallentando and dim. (measures 61-62) are similar to the expansive pianistic techniques in the 1838-39 songs.

Ex. 52. "I vidi in terra angelici costumi," 123/IV, mm. 57-64: dramatic solo-like writing in the accompaniment.

Un poco meno lento

ge - - gen.
so - - glia

stringendo
appassionato

57 58 59 60

un poco più rinforzando

tre corde

un poco rallentando

61 62 63 64

dim.

Lento recitando sotto voce

Und al les schmiegte sol chem
ed er a' cie lo all' ar mo.

As noted, too, the melodic line of the accompaniment in the tenor songs is often just as prominent as the vocal line. Passages in which the piano assumes melodic qualities can also be seen in the 1861 versions. Example 53 below, from "Benedetto sia'l giorno" (47/IV), contains a passage which illustrates this point. While the two parts do not engage in an imitative duet in this instance, the piano doubles the new vocal melody in octaves (measures 62-71) before continuing with a counter-melody to the climax of the passage (measures 71-74). Moreover, as in measure 63 of Example 52 (page 138), the abrupt cessation of the accompaniment in measure 74 of Example 53 accentuates the unaccompanied vocal line. Expressive pianistic techniques are also used to add intensity in the passage.

Ex. 53. "Benedetto sia'l giorno," 47/IV, mm. 59-78:
solo-like writing in the accompaniment.

Andante un poco mosso

Seid ge-seg-net auch ihr, ihr.
Be-ne-dict-se am-ten-tet.

Measures 59, 60, 61, 62, 63, 64 are indicated.

Ex. 53 (cont.)

wohl - ge - reim - ten Zei - len, durch die Ruhm ihr er - wor - ben mein
 te le cur - te ou' io fa - - ma le acquis - tu - e'l -

65 66 67 68

sempre legato

crescendo

min - nend Wäh - nen, das sic al - lein, das
 gen - tier ui - o ch'è sol di lei, ch'è

69 70 71 72

più crescendo

un poco ritardando

sic al - lein, ja, wer noch wollt' ex - ten,
 sol di - i, ei ch'el tra non v'ha par - te,

73 74 75 76 77 78

To summarize, the 1861 baritone sonnets reveal characteristic tendencies that suggest an evolving change in Liszt's compositional style. These tendencies are apparent in both the vocal writing and the accompaniments. Compared to the 1838-39 tenor versions, these settings display a simplicity and a directness that point to the austerity and sparseness of the songs of the composer's final period.

It is noteworthy that the original songs (with their Italian operatic influence and expansive accompaniments) reflect a certain nonconformity to typical nineteenth-century art-song writing, and the 1861 versions predict the composer's eventual rejection of his own earlier compositional techniques.

CHAPTER IV

SUMMARY AND CONCLUSIONS, RECOMMENDATIONS

Summary and Conclusions

Franz Liszt's transcriptions of his own works and the works of others represent a significant segment of his keyboard compositions. Much of his personal success as a virtuoso pianist was due to his transcriptions of large works by other composers (such as the nine symphonies by Beethoven and operas by Meyerbeer, Bellini, and Mozart) in which he astounded audiences with his display of bravura and virtuoso effects and improvisational and interpretive skills. In addition, his transcription practices included less extensive works such as the organ preludes and fugues by J. S. Bach, operatic excerpts by Wagner, and songs by composers such as Beethoven, Rossini, Franz, and Schubert. In transcribing for keyboard the music of other composers, Liszt not only developed a concert repertoire for himself but also acquainted audiences with a broad spectrum of music literature, often promoting the music of composers whose reputations were yet to be established.

Considering Liszt's preoccupation with keyboard transcriptions, it is not surprising that he chose to tran-

scribe many of his own works. These transcriptions include such compositions as his symphonic poems, the great organ Prelude and Fugue on the letters BACH, and numerous songs such as the three Liebesträume and the three Petrarch sonnets. This practice of transcribing his own works occurred concurrently with his transcriptions of the works of others. The examination of the four versions of the Petrarch sonnets in Chapter III of this study illuminates the manner in which Liszt used his own basic musical material in two different areas of performance (that is, vocal and keyboard) and, in doing so, set out on the compositional path that led to his late style.

In his 1838-39 settings of the three Petrarch poems, Liszt chose techniques that project the exuberance and enthusiasm of his youth--vocal techniques which reveal operatic influence and keyboard techniques that reflect his already developed keyboard style. For example, it has been observed that vocal characteristics in the tenor songs include the alternation of declamatory and arioso passages, repetitions of textual phrases for emphasis at important structural points, word-painting to depict emotional sentiments of the text, and the use of bel canto style with its emphasis on beauty of sound and brilliance of performance (augmented by the composer's inclusions of high notes in more difficult ossia passages). The accompaniments include pianistic writing that often serves to equate the piano and vocal parts through: utilization of the full

range of the keyboard, an emphasis on the expressive capabilities of the piano, the use of orchestral-like passages, the presence of melodic lines that move with the voice in imitative duets, and expansive introductions, interludes, and postludes.

Like the tenor songs, the 1846 solo piano transcriptions illustrate the exuberance and abundance of ideas of the young Liszt. Frequently, cadenza-like passages and decorative writing that is technically difficult are noted. By comparison, the 1858 revisions display a kind of sophistication and refinement of approach (although they are not without many characteristics of the earlier set). As examples of the composer's mature keyboard style, the 1858 versions contain typical characteristics: expressive broken intervals and chords, frequent changes of register and uses of extreme registers, arpeggiated accompaniment figurations, the doubling of melodies in octaves, quarter-note triplets, visually effective hand-crossings, passages based on inverted triads, melodies in the middle range of the keyboard (often becoming left-hand "thumb" melodies), chromatic cadenza-like figurations, scale passages, and trills. The 1858 revisions are successful representations of the nineteenth-century character piece for piano in that they effectively depict the inspiration of their original poetic sources without the added use of texts.

The 1861 baritone versions of the sonnets predict the changes in the composer's compositional style that were to

occur during the last seventeen years of his life (1869-86). Indeed, the 1861 songs are in many ways so changed from the 1838-39 songs, there appears to be justification for calling them new settings rather than mere revisions of the earlier set. Characteristics which demonstrate that his style was already in transition by this time are apparent in them. For example, vocal characteristics place priority on simple and direct expressions of the texts, and include: a narrow vocal compass within phrases, an emphasis on small vocal melodic intervals (with step-wise movement being prominent), the presence of lengthy, unaccompanied, declamatory, vocal recitative-like sections for the expression of emotional passages, and endings of phrases that deliberately obscure a strong sense of tonality. Adjustments in the accompaniments illustrate a change from the concept of equality between the voice and piano parts that is so obvious in the 1838-39 songs. In the 1861 accompaniments are noted: generally less-grandiose pianistic writing with less emphasis on melodic qualities and more emphasis on supportive rhythmic and harmonic functions, frequent uses of silences that serve to accentuate the vocal lines, less expansive piano introductions and interludes, and as in the vocal writing, endings which avoid a strong sense of tonality.

Of the four sets, the 1858 piano revisions are particularly effective examples of their genre--the nineteenth-century character piece for piano. In these, Liszt's skillful and tasteful transference of extra-musical ideas to the

keyboard can easily be grasped and appreciated. Indeed, their appealing qualities have eclipsed the more virtuoso 1846 transcriptions to such a degree that the latter are rarely performed. The excessive demands made on the singer in the "operatic" 1838-39 songs and the expansive accompaniments include characteristics that have prompted criticisms of the composer's early songwriting technique. With their characteristic tendencies that predict the composer's late style, the 1861 baritone songs represent, in essence, composites of Liszt's songwriting styles. However, the following parallels are to be seen between the two sets for piano solo and the two for voice: just as the 1858 transcriptions represent a refinement and sophistication in style, so do the 1861 baritone songs reveal a certain control and restraint. Actually, all four sets of the sonnets are worthy of study and performance.

Recommendations

Liszt's transcriptions of three Petrarch sonnets hold potential for research beyond the scope of this and other existing studies, particularly in regard to harmonic analysis. Since the composer's harmonic style underwent a considerable change in the last seventeen years of his compositional career, a comparison of the harmonic techniques in the transitional 1861 baritone songs with those of the earlier versions of the sonnets would provide a valid companion to this study. Also, a historical and stylistic analysis of the late operatic transcriptions (such as the

Verdi Reminiscences de Boccanegra [1882] and the Wagner "Feierlicher Marsch zum heiligen Gral" from Parsifal [also 1882]) with earlier operatic transcriptions from the composer's virtuoso years (such as Meyerbeer's Robert le Diable [1841] and Mozart's Don Giovanni [also 1841]) could provide further insight into the composer's development through his transcription practices. Finally, it should be mentioned that Liszt's transcriptions of works by lesser-known composers such as Louise Bertin, Felix Draseke, and Cesar Cui do not appear to have been examined in detail. Such a study would throw further light on his style and, at the same time, might revive interest in certain works that were apparently very popular in the nineteenth century but have since faded into oblivion.

When one considers the vast quantity of Liszt's original works and his long, successful career as a touring virtuoso, it is astonishing that he found time to write transcriptions. It has been noted, however, that they were very popular works--perhaps more popular than many of his original compositions--and some of them have retained their popularity. The fact is, the great number of Liszt's transcriptions is itself a kind of phenomenon, representing a significant part of his total output. As testaments to his energy, imagination, and inspiration, they also provide us with an interesting insight into the long compositional career of one of music's most fascinating personalities and most innovative composers.

APPENDIX

Text Translations

Sonnet 47: "Benedetto sia'l giorno"

Benedetto sia'l giorno e'l mese et l'anno
e la stagione e'l tempo et l'ora e'l punto
e'l bel paese e'l loco ov'io fui giunto
da' duo begli occhi che legato m'anno;

et benedetto il primo dolce affanno
ch'i' ebbi ad esser con Amor congiunto,
et l'arco e le saette ond' i' fui punto,
et le piaghe che'nfin al cor mi vanno.

Benedette le voci tante ch'io
chiamando il nome de mia donna ò sparte,
e i sospiri et le lagrime e'l desio;

et benedette sian tutte le carte
ov'io fama l'acquisto, e'l pensier mio,
ch'è sol di lei si ch'altra non v'ha parte.

--Petrarch

Blessed be the day and the month and the year and the season
and the time and the hour and the instant and the beautiful
countryside and the place where I was struck by the two lovely
eyes that have bound me;

and blessed be the first sweet trouble I felt on being made one
with Love, and the bow and the arrows that pierced me, and the
wounds that reach my heart!

Blessed be the many words I have scattered calling the name of
my lady, and the sighs and the tears and the desire;

and blessed be all the pages where I gain fame for her, and my
thoughts, which are only of her, so that no other has part in
them!

--Durling

©1976 by Robert M. Durling.

Sonnet 104: "Pace non trovo"

Pace non trovo et non ò da far guerra,
 e temo et spero, et ardo et son un ghiaccio,
 et volo sopra'l cielo et giaccio in terra,
 et nulla stringo et tutto'l mondo abbraccio.

Tal m'à in pregon che non m'apre né serra,
 né per suo mi riten né scioglie il laccio,
 et non m'ancide Amore et non mi sferra,
 né mi vuol vivo né mi trae d'impaccio.

Veggio senza occhi, et non ò lingua et grido,
 et bramo di perir et cheggio aita,
 et ò in odio me stesso et amo altrui.

Pascomi di dolor, piangendo rido,
 egualmente mi spiace morte et vita.
 In questo stato son, Donna, per vui.

--Petrarch

Peace I do not find, and I have no wish to make war; and I fear
 and hope, and burn and am of ice; and I fly above the heavens
 and lie on the ground; and I grasp nothing and embrace all the
 world.

One has me in prison who neither opens nor locks, neither keeps
 me for his own nor unties the bonds; and Love does not kill and
 does not unchain me, he neither wishes me alive nor frees me
 from the tangle.

I see without eyes, and I have no tongue and yet cry out; and I
 wish to perish and I ask for help; and I hate myself and love
 another.

I feed on pain, weeping I laugh; equally displeasing to me are
 death and life. In this state am I, Lady, on account of you.

--Durling

©1976 by Robert M. Durling.

Sonnet 123: "I vidi in terra angelici costumi"

I' vidi in terra angelici costumi
 et celesti bellezze al mondo sole,
 tal che di rimembrar mi giova et dole
 ché quant'io miro par sogni, ombre, et fumi.

Et vidi lagrimar que' duo bei lumi
 ch'àn fatto mille volte invidia al sole,
 et udi' sospirando dir parole
 che farian gire i monti et stare i fiumi.

Amor, senno, valor, pietate, et doglia
 facean piangendo un più dolce concento
 d'ogni altro che nel mondo udir si soglia;

ed era il cielo a l'armonia si intento
 che non se vedea in ramo mover foglia,
 tanta dolcezza avea pien l'aere e'l vento.

--Petrarch

I saw on earth angelic qualities and heavenly beauties unique in
 the world, so that the memory pleases and pains me, for what-
 ever I look on seems dreams, shadows, and smoke.

And I saw those two beautiful lights weeping that have a thou-
 sand times made the sun envious; and I heard amid sighs words
 that would make mountains move and rivers stand still.

Love, wisdom, worth, piety, and sorrow made, weeping, a
 sweeter music than any other to be heard in the world;

and the heavens were so intent upon the harmony that no leaf on
 any branch was seen to move, so much sweetness filled the air
 and the wind.

--Durling

©1976 by Robert M. Durling.

SELECTED BIBLIOGRAPHY

Music

- Liszt, Franz. The Complete Works of Franz Liszt ("Für Klavier zu 2 Händen"), 12 vols. Edited by Emil von Sauer. Leipzig: C. F. Peters, 1917.
- _____. Musikalische Werke. Leipzig, New York: Breitkopf and Härtel, 1908-26; reprint ed., Farnborough, England: Gregg Press Limited, 1966-.
- Maitland, J. H. Fuller and Squire, W. Barclay, eds. The Fitzwilliam Virginal Book, 2 vols. Leipzig: Breitkopf and Härtel, 1899; reprint ed., New York: Dover Publications, 1963.
- Schubert, Franz. 200 Songs for Voice and Piano, 3 vols. Translated and notes by Gerald Mackworth-Young. New York: International Music Company, n.d.

Books, General Music Reference

- Apel, Willi. Harvard Dictionary of Music. 2nd ed., rev. and enl. Cambridge: The Belknap Press of Harvard University, 1972.
- Dale, Kathleen. Nineteenth-Century Piano Music. New York: Da Capo Press, 1972.
- Durling, Robert. Petrarch's Lyric Poems. Cambridge, Mass. and London, England: Harvard University Press, 1976.
- Einstein, Alfred. Music in the Romantic Era. New York: W. W. Norton and Company, Inc., 1947.
- Friedheim, Arthur. Life and Liszt, The Recollections of a Concert Pianist. New York: Taplinger Publishing Company, Inc., 1961.

- Gillespie, John. Five Centuries of Keyboard Music. Belmont, California: Wadsworth Publishing Company, Inc., 1965.
- Grout, Donald Jay. A History of Western Music. Revised edition. New York: W. W. Norton and Company, Inc., 1973.
- Headington, Christopher. "The Songs," in Franz Liszt, The Man and His Music, pp. 221-47. Edited by Alan Walker. New York: Taplinger Publishing Company, Inc., 1970.
- Kentner, Louis. "Solo Piano Music (1827-61)," in Franz Liszt, The Man and His Music, pp. 79-133. Edited by Alan Walker. New York: Taplinger Publishing Company, Inc., 1970.
- Kirby, Frank. A Short History of Keyboard Music. New York: Schirmer Books, 1966.
- La Mara, ed. Letters of Franz Liszt. Translated by Constance Bache. New York: Haskell House Publishers, Ltd., 1968.
- Lenz, Wilhelm von. The Great Piano Virtuosos of Our Time from Personal Acquaintance. Translated by Madeliene R. Baker. New York: G. Schirmer, Inc., 1899; reprint ed., New York: Da Capo Press, 1973.
- Longyear, Rey M. Nineteenth-Century Romanticism in Music. History of Music Series. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969.
- Ogdon, John. "Solo Piano Music (1861-86)," in Franz Liszt, The Man and His Music, pp. 134-67. Edited by Alan Walker. New York: Taplinger Publishing Company, Inc., 1970.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: Macmillan Publ. Ltd., 1980.
- Schonberg, Harold. The Great Pianists from Mozart to the Present. New York: Simon and Schuster, 1963.
- Schumann, Robert Alexander. On Music and Musicians. Edited by Konrad Wolff and translated by Paul Rosenfeld. New York: McGraw-Hill Book Company, 1964.

- Searle, Humphrey. The Music of Liszt. London: Williams and Norton, 1954; reprint ed., New York: Dover Publications, Inc., 1966.
- Walker, Alan. Franz Liszt, The Virtuoso Years. New York: Alfred A. Knopf, 1983.
- Wilde, David. "Transcriptions for Piano," in Franz Liszt, The Man and His Music, pp. 168-201. Edited by Alan Walker. New York: Taplinger Publishing Company, 1970.

Journal Articles

- Aebersold, Claire and Neiwem, Ralph. "Liszt's Italian Years." Clavier 23 (March 1984): 22-27.
- Banowetz, Joe. "A Liszt Sonetto: Sonnet 47 of Petrarch." Clavier 27 (March 1978): 12-15.
- Forbes, Watson. "Beethoven's Op. 14, No. 1." The Musical Times 86 (April 1945): 108-11.
- Grandjany, Marcel. "In Defense of Transcriptions." Harp News, 1963, pp. 2-3.
- Mueller, Rena Charnin. "Book Reviews" (Alan Walker. The Virtuoso Years. New York: Alfred A. Knopf, 1983). Journal of the American Musicological Society 37/I (Spring 1984): 185-96.
- Spink, Gerald. "From Bach-Liszt to Bach-Busoni." Musical Opinion (July 1966): 601.
- Schwager, Myron. "A Fresh Look at Beethoven's Arrangements." Music and Letters 54 (April 1973): 142-60.
- Tetley-Kardos, Richard. "Piano Transcriptions--Back for Good?" Clavier 25 (February 1986): 18-20.
- Turner, Ronald. "A Comparison of Two Sets of Liszt-Hugo Songs." Journal of the American Liszt Society 5 (June 1979): 16-31.

Dissertations

Crockett, Barbara Allen. "Liszt's Opera Transcriptions for Piano." D.M.A. dissertation, University of Illinois, 1968.

Lee, R. C. "Some Little-Known Late Piano Works of Liszt (1869-1886)." Ph.D. dissertation, University of Washington, 1970.

VITA

Brenda Cox Ray was born in Crossville, Tennessee, on November 30, 1942. She began piano study at the age of seven. High school honors included her selection as accompanist for the Tennessee All-State Chorus her junior and senior years. She received the Bachelor of Music degree in piano performance from George Peabody College in August, 1963, where honors included the Algernon Sydney Sullivan Award (presented annually to the outstanding member of the George Peabody graduating class). The recipient of a graduate scholarship, she received the Master of Music degree from George Peabody in August, 1964. During 1964-65 she taught piano and voice at East Central Junior College in Decatur, Mississippi. Since August, 1965, she has been a member of the piano faculty at Mississippi State University. She organized Epsilon Chi Chapter of Sigma Alpha Iota at Mississippi State in 1970, and has served the fraternity as President of Rho Province since 1975. Other professional activities include Editor and Vice-President for Publicity of the Mississippi Music Teachers' Association from 1980-82. She is married to Dennis Ray, Professor and Head of the Management Department in the College of Business at Mississippi State University.

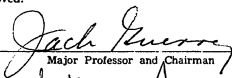
DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: Brenda C. Ray

Major Field: Music

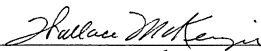
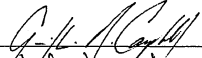
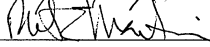
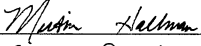
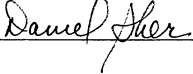
Title of Dissertation: FRANZ LISZT'S SETTINGS OF THREE PETRARCH SONNETS

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

November 19, 1986